

# HIT PARADER

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CENTERFOLD

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## OZZY OSBOURNE

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**Def Leppard**

**Whitesnake**

**Guns N' Roses**  
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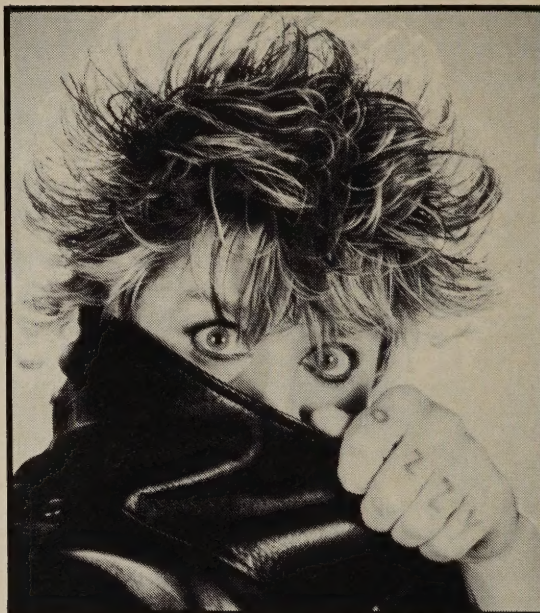


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by Russ Raines

Each issue, *Hit Parader* sojourns back in time to learn about the formative years of a rock and roll celebrity. This month's time traveler is that demon drummer, Alex Van Halen.

Alex Van Halen knows that no matter what he accomplishes in his life, and regardless of what great contributions he may make to Western society, he will always be the "other" Van Halen. It's tough when your kid brother is the single most influential musician of his generation. But Alex has learned to accept the role he and his brother play in the rock stratosphere and, actually, he enjoys it.

"We've always gotten along pretty well," Alex said with a smile. "I mean, like any brothers we've certainly had our moments. Our parents had to yell at us to stop fighting plenty of times when we were kids. But once we developed a similar interest in music, we knew we'd end up in some sort of band together. Of course, we never had any idea it would become such a big deal. But I guess that was always a dream when we were little kids. Music was always part of our life."

As legend has it, the Van Halen musical legacy dates back to Alex and Eddie's father, Jan Van Halen, who was a noted classical instrumentalist in the family's native Holland. It was there, in the land of windmills and dykes, that the Van Halen brothers got their first musical training, learning to play classical piano from a strict teacher who was quick to slap their knuckles if the boys missed a note.

"I remember in our first record company bio, we joked about how we were locked in the basement and forced to learn to play the piano," Alex said. "Maybe it wasn't quite that bad, but we certainly rebelled against the teaching that was shoved down our throats at that time — though I think both Eddie and I have to say it's served us very well over the years."

While Alex was still a small child, his family moved to sunny Southern California, where his musical education took a quick turn in another direction. By the late '60s, Alex had acquired a cheap acoustic guitar and had every intention of being the six-string wizard of the family. In fact, it was Edward who had spied a set of drums in a local music shop and had taken up a paper route to earn enough money to buy them. One day, however, after he'd finally bought that prized drum kit, Edward walked into the house to find Alex playing with more dexterity than

## Alex Van Halen



Mark Weiss

**Alex Van Halen:** "Once I got behind the drums I found an instrument that suited my personality."

Edward himself possessed. It was then that the brothers decided to exchange instruments and the free world, as we know it, was forever changed.

"I wasn't much of a guitarist," Alex explained. "I was happy to just strum along with a Beatles' tune. But once I got behind the drums, I found an instrument that really suited my personality. You didn't have to worry about subtlety or where to place your hands. You could just sit down and go 'wham!' Once I discovered the drums, it was like I'd found a part of myself that had been missing."

Over the next few years the brothers refined their skills, even taking a series of music

appreciation classes at the local college. But their interests lay more in getting a band together than studying the "whos", "whats", "wheres", and "whys" of music theory. Before long, they had put together the first of a series of bands (featuring names like Rat Salade and Mammoth) which eventually led to Van Halen.

"It's been fun," Alex said with a look of contentment. "I've been real lucky. How many people get to do exactly what they want in life and make a great living at it? I've been able to tour the world, meet some incredible people and have some unbelievable experiences, all because of the music. I'm one of those guys who really does owe everything he's got to rock and roll." □



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COMBAT

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# INFORMATION center

**Motley Crue** have whittled down the possible album titles for their upcoming LP to either **Monstrous** or **Sex, Sex & Rock And Roll**. According to bassist, **Nikki Sixx**, the band has already recorded 17 tracks for the new LP and he promises it'll be the band's strongest record ever. "We're so into the music it's almost scary," Nikki said. "I'm totally clean and healthy for the first time in a long time and I feel like an animal! I'm living on 100% protein and all my energy is coming out into the music but we've grown up a bit too. We're not the bad boys of rock anymore. This time we're men!"

\*\*\*\*\*

As we reported last month, **Dokken** are officially over. Vocalist **Don Dokken** has left the band to pursue a solo career, leaving guitarist **George Lynch**, bassist **Jeff Pilson** and drummer **Mick Brown** to fend for themselves. "I knew it

was over during the Monsters Of Rock," Don said. "It just wasn't fun anymore, there were just too many hassles. I may lay low for awhile now, but I'll be back, you can count on that."

\*\*\*\*\*

**Guns N' Roses** have returned to the studio to begin work on the follow up to their quintuple platinum smash **Appetite For Destruction**. With any luck the new disc should be hitting local record stores by late spring. "This will pick up where **Appetite** left off," guitarist **Slash** stated. "We've already gotten a lot of songs written and they're really good. I think fans are just beginning to see what this band can do. If they liked the last album, we know they'll love this one."

\*\*\*\*\*

It now appears that **Megadeth** will call their

upcoming LP **No Warning**. The LP's cover art will feature the band's bizarre mascot, Vic, dressed as an Army general with his finger on the "red button" in the war room. "That all ties in with the band's name," bassist **Dave Ellefson** said. "The name **Megadeth** is a term that means over a million people being killed in a nuclear war. Hopefully the cover will tell everyone how stupid the idea of nuclear war is."

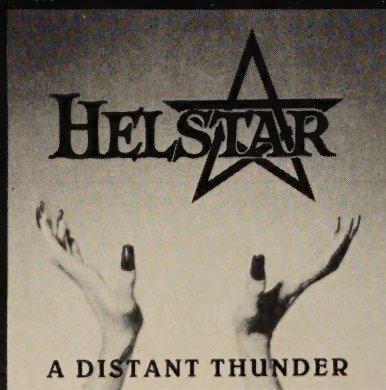
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Bassist **Billy Sheehan** has decided to call his new outfit **Mr. Big**. The band, which also features guitarist **Paul Gilbert** and vocalist **Eric Martin** is currently at work in Los Angeles on their debut LP. The record has a strong blues/rock feel and was heavily influenced by bands like **Bad Company** and **Free**. It's no coincidence that **Free** had a song called **Mr. Big**, which featured one of the best bass lines ever recorded — a fact that surely interested the fleet-fingered Mr. Sheehan.

## TIDBITS AND ASIDES

Are **Yngwie Malmsteen** and **Ronnie James Dio** thinking of recording together?... Is **Def Leppard** ready to reenter the recording studio in June?... Has **Ozzy Osbourne's** recent hernia operation slowed rock's elder statesman down a step or two? □

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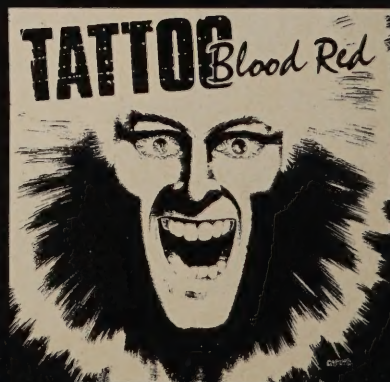
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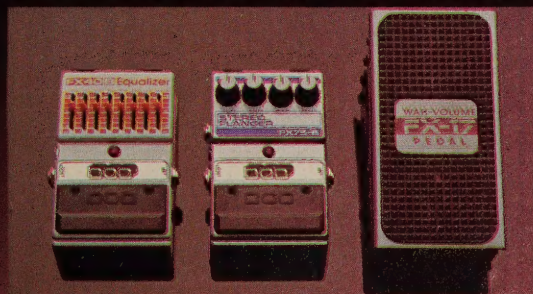
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# BAD COMPANY

## BACK IN ACTION

*Legendary Rockers Return To  
The Scene With  
Dangerous Age.*



Bad Company (left to right): Mick Ralphs, Simon Kirke, Brian Howe.

by Andy Secher

**T**hroughout the 1970s, the name Bad Company was synonymous with the finest in British hard rock. Rallying around the gut-wrenching vocals of Paul Rodgers, the powerful riffs of guitarist Mick Ralphs and the kinetic rhythms of drummer Simon Kirke and bassist Boz Burrell, Bad Company produced a series of million-selling albums — including *Straight Shooter* and

*Running With The Pack* — that established them as the premier riff rock attraction of the era.

Unfortunately, things didn't stay quite so rosy for the band. Following the release of *Desolation Angels* in 1979, the group broke apart, due to what Ralphs termed "our total inability to see things eye to eye." Subsequent projects by band members were full of peaks and valleys — the highest point being Rodgers' contribution to the short-lived "supergroup," the Firm. For Ralphs,

Kirke and Burrell, however, the years after Bad Company's demise were a time of soul searching and waiting for the residual checks to arrive.

"We were sitting around, really not doing very much," Kirke explained. "Then I happened to run into Mick, and the idea of getting the band together again was discussed. We both liked the idea and began to see how feasible it was. We didn't know if everyone would want to do it, but we put out some phone calls and waited to see what happened."

What happened was that Rodgers quickly shot down any thought that he would rejoin the band. Undeterred, Ralphs and Kirke forged on, recruiting new vocalist Brian Howe and bassist Steve Price. They began working on their "comeback" LP, *Fame And Fortune*, early in 1987, only to find that while they still had their chops, they were a little out of touch with the way the rock world worked in the late 1980s.

"We thought the name Bad Company was all we needed," Kirke said. "We didn't really understand the idea of marketing which had entered the rock world since we left. There are so many more bands out there these days, and because of MTV they all have a very high profile. The fans expect that today, and we hadn't given it to them."

Needless to say, *Fame And Fortune* died a quick and painful death in terms of sales. But being the veterans that they are, rather than sulking and going into seclusion, Bad Company put their new knowledge to work for them. When they began their new LP, *Dangerous Age*, they envisioned an entire media campaign to coincide with the LP's release — there would be a video for the song *No Smoke Without Fire*, as well as press interviews and showcase concerts. They were going to go all out to make sure everyone knew that Bad Company was alive and well.

"It's time for us to stop showing our age," Kirke said with a laugh. "If we want to compete with the younger bands out there, we've got to play on their terms. We feel very comfortable making videos, and interviews are something that are second nature to us — we all have big mouths. We're very proud of this record, so there's no reason we shouldn't talk about it."

Such tracks as *Shake It Up* and *Dirty Boy* show exactly why Kirke and his comrades are so proud of Bad Company's latest achievement. Though there may not be any instant classics like *Can't Get Enough* and *Shooting Star* on the band's latest collection, the album is packed with enough jagged-edged rock and roll to keep any fan happy for months.

"It's great to be working this hard again," Kirke stated. "When you've been playing professionally for 20-odd years, you find that it's not easy to hang up your sticks and forget about recording and touring. It gets in your blood. So does the roar of the crowd. When you've played the biggest arenas in the world, as we did for many years, you miss that. All I can say is that it's great to be back in action." □





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# Out to LUNCH

by Jodi Summers

Each month *Hit Parader* takes some of rock's biggest stars out to lunch to discover if food really does make the man. This month's lunch muncher is former Europe guitarist John Norum.

With those pinchable pink cheeks, sensitive hazel eyes and history with that lightweight Swedish sensation known as Europe, one might think John Norum is a total wuss. But behind his pleasant facade is a disheveled rebel who makes Metallica's "nasty" Lars Ulrich look like a goody-two-shoes.

Ask John what he was like as a child, and the man who's in *Total Control* will answer you with one word — "wild".

The eldest child and product of a broken home, John grew up rambling around the streets of Stockholm, looking for mischief. "I always stole things," he admits, his eyes taking on a disquieting glint. "Nothing major, just things for entertainment — thinks like candy."

John grins momentarily, reflecting on whether to reveal more or keep his past a

secret. He decides to go on. "I wasn't just into stealing things," he continues, disclosing a side that no one would expect. "I liked fire a lot. I'd go out to the woods and make some big fires. I burned down a couple of places outside Stockholm," he notes. "I liked playing with lighters, setting things on fire and watching them glow. But little fires weren't enough for me; I wanted to see them grow. I'd get a tree to catch fire, then another one. Then I'd hear the sirens and start to run."

John makes an expression which can be interpreted as "c'est la vie". "I did that many times," he confides. "I was very wild."

He pauses, and twists his hulking six-foot frame around in the chair. More deep, dark secrets are about to pour out.

He holds up his left hand. It looks pretty normal. But so did John at the start of this interview. "I've been to the hospital many times," he reveals. "My hands received first degree burns in one of the fires. I had to have skin grafts so new skin would grow on them."

John crosses his legs. "I burned my thighs very badly; I have no nerves there now. I don't feel anything in them." He searches for a reaction, then continues. "I also went to the hospital when I got a fork in my eye, and there was another time I was run over by a car. My mother was a nervous wreck after my childhood," he smiles, knowing you'd never expect such a seemingly nice guy to have created such havoc.

"Rock and roll is just an extension of my love for danger," John admits. "It's just like driving a car fast — it's wild and reckless. When I hear a good song, I get goose bumps all over. The hair on my arms stands on end. There's a rebelliousness about rock and roll that really gets to me."

John grins a wicked grin. "I like the power of rock, and I like the intensity of the noise. And I don't like to do what everybody else expects — I like to be different. Being a musician separates you from the rest of society; I like that. I don't know why I'm that way. Maybe it's something you are born with." □



John Norum: "I always stole things — just little things like candy."

Jodi Summers



# METALLICA

## Bad To The Bone

*Bay Area Blasters Blossom With ...And Justice For All*

by Rob Andrews

**H**e may play one of the angriest guitars around, but Metallica's Kirk Hammett hardly has a care in the world. This happy-go-lucky, comic-book-collecting, six-string whiz has much to be pleased about these days. Metallica's new LP, *...And Justice For All*, has been hailed as one of the most significant heavy metal albums of the year, and the group's first national headlining tour has been packing arenas from coast to coast. Despite their roaring success, Hammett and bandmates James Hetfield (vocals/guitar), Lars Ulrich (drums) and Jason Newsted (bass) have retained the same sensibilities they displayed when they were struggling for recognition a few years ago. It's been a long hard struggle but, as Hammett explained during this recent conversation, the rewards have been well worth the fight.

**Hit Parader:** Kirk, how have the pressures of headlining affected Metallica?

**Kirk Hammett:** We don't think of headlining as putting pressure on us. We think of it as the most exciting experience of our lives, because that's exactly what it is. I think each of us were a little apprehensive a few months back, when the idea of headlining a big arena tour was brought to us. That's a big step in a band's career. But we kind of worked up to this tour by playing the Monsters Of Rock festivals last summer, and then going over to Europe to headline. By the time we came back to the States and started headlining the arenas here, we were pretty comfortable with the idea of being in front of a lot of people every night.

**HP:** How are the songs from *...And Justice For All* fitting into the live set?

**KH:** We've been putting the new songs in slowly but surely, and we think they sound great. They're getting a real good reaction too, and that's very important. I really like playing *One*, which is my favorite track on the new



Kirk Hammett



album. It really touches me. I even dream about that song. It's a very emotional subject and every time I play it, I really get into it totally. Another tune that's sounding great live is *Blackened*, which is all about the destruction of our environment. There are some heavy messages on the songs from the new album, but they're still fun to play live.

**HP:** Has the fan's response to Metallica surprised you at all? Metallica seems to be the phenomenon of the year.

**KH:** It's really incredible to go onstage and feel the energy that's out there. It's a real strong vibe, and we can sense it. The kids are unbelievable. It's great to know that they're behind us and responding to what we're doing.

**HP:** Your guitar playing really shines through on the new album. Do you feel you're getting the kind of respect you deserve as an instrumentalist now?

**KH:** I don't really think about that. I'm just pleased that I've continued to grow as a guitarist. But, after all, when you play 150 gigs — like we did after the *Master Of Puppets* album came out — and then you practice a lot at home, you should get better. The thing that makes me happy about my playing on the new album is that all my solos are really different from one another and they're totally different from anything I've played before. That's real important to me. I've tried to be melodic and aggressive at the same time.



Ross Halfin

**Metallica (left to right): James Hetfield, Kirk Hammett, Lars Ulrich, Jason Newsted.**

**HP:** Who was your biggest influence as a guitarist?

**KH:** Without a doubt, it was Jimi Hendrix — he could do it all. He was so expressive in the way he played. He could play a very light, melodic thing, then turn it up into a blues number and just blow you away. Whenever I think I'm getting pretty good, I just slip on a Hendrix album. That puts me in my place in a hurry. I

quickly realize that I've still got a long way to go.

**HP:** The role of guitarists today seems to be just to play as fast as they can. How do you relate to this "speed is substance" philosophy?

**KH:** I don't really agree with it. Lots of guys are out there who can play really fast, but they all

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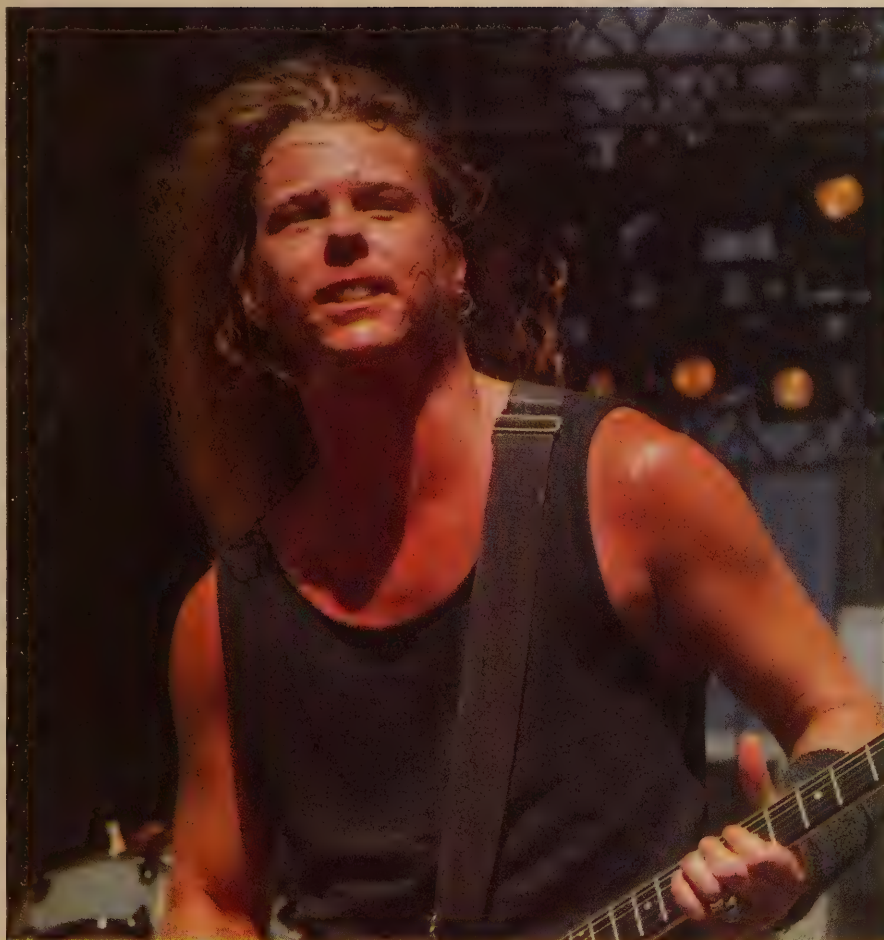
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James Hetfield

sound the same to me. Only a couple of 'em, like Yngwie and Tony MacAlpine, really stand out. Speed isn't the key to being a good guitarist in my book. You've got to play with feeling. That's the most important thing, and hopefully that's what I've done on the new album.

**HP:** We've heard that Metallica have tried to tone down their backstage activities a bit on this tour. You're not supposed to be skateboarding or doing anything else where someone can get hurt. So how are you passing the time?

**KH:** We're doing a lot of drinking. (laughs) No, that sounds really bad. We try never to drink before we go onstage. After we finish is another story. We got into some bad habits while we were on the Monsters Of Rock tour because we finished our set early in the afternoon and we'd just get together with the guys in Dokken and sit around downing Coors Lights all afternoon. Now that we're out on our own, we've got time to kill at the hotel or on the bus after a show. We always find ways to pass the time. We're not a band that gets bored very easily.

**HP:** Have you guys managed to stay friends on your trip up the rock ladder?

**KH:** Hey, we started out as friends, and to us that's the most important thing. People can look at Metallica any way they want. But to us it's just four guys who really dig each other getting onstage every night and playing some kick-ass rock and roll. □

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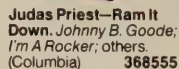
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# CAUGHT in the act

by Rob Andrews

**T**hings sure have changed for Aerosmith. Just two years ago, one couldn't help but sense an air of desperation surrounding the band. It was as if, despite the positive vibes being generated by their much-ballyhooed reunion, these Bad Boys from Boston were rocking again more for the money than for fun. Today, however, with vocalist Steven Tyler and guitarist Joe Perry totally divorced from the perils of drink and drugs, and the band's most recent LP, **Permanent Vacation**, having passed the two million sales mark, Aerosmith are living in a dreamland where contentment is both pervasive and contagious.

"We feel terrific, and we're having a great time," Tyler exclaimed shortly before retreating to the band's dressing room to prepare himself for that evening's show. "We've been telling people for a long time that everything was gonna turn out great for us, and now maybe they believe us. I know in my heart that when we put our minds to it, Aerosmith is a great rock and roll band. There's still a magic about us, and I'm not shy about saying that when this band gets cookin' onstage I get as excited as anybody."

Tyler has certainly had plenty of reason to get excited during Aerosmith's recent 15-month world tour. With over 200 shows and an estimated \$8 million gross income from the sales of concert tickets, T-shirts and other tour merchandise, the band's **Permanent Vacation** road jaunt ranks as the most successful of their 15-year career — and one of the most successful in rock history. Fans who haven't attended a concert in years seem to have crawled out of hiding to see this legendary group who, according to all sources — including Tyler himself — has never done it better.

"This band has gone through some strange shit over the years," Steverino said with a typically toothy grin. "There were some nights in the past I'd really rather forget, especially the times when I fell off the stage because I was just too out of it to know where I was. But I'm able to look back on all that with a laugh, because we're playing just incredibly now."

"Believe me, if someone had told me that we'd be on the road for more than a year, I would have said they were crazy," he added. "In the past, we pushed ourselves too much and we just got burnt out. On top of that, we weren't in the best of health. This time it's a totally different thing. I can remember everything that's going on, and because of that I'm having a lot of fun. It's

## Aerosmith



Steven Tyler: "There's still a lot of magic in Aerosmith."

amazing that it took me all this time to realize that you can have a shitload of fun on the road without a bottle in your hand or a spoon up your nose."

With a live show that is equal parts classics like *Walk This Way*, *Dream On*, and *Sweet Emotion* and new favorites such as *Rag Doll*, *Magic Touch* and *Dude Looks Like A Lady*, Aerosmith's most recent tour is a confirmation of the continuing wonders of rock and roll. Though it's been hard for some rock pundits to imagine that Aerosmith are still around — let alone successful after all the years and after their well-documented

difficulties, the incredible response that's greeted the band at every stop on their world tour proves that their greatness knows no bounds.

"We feel like kids again," Tyler exclaimed. "It's really hard to describe what the last year has been like for us. We thought we had seen and done it all — and maybe we had. But this tour has been like going out for the first time all over again. It was like being a virgin and learning about life from a different perspective. I've always been told that you can't go around in life for a second time; well, this band's proving anyone who believes that is wrong." □



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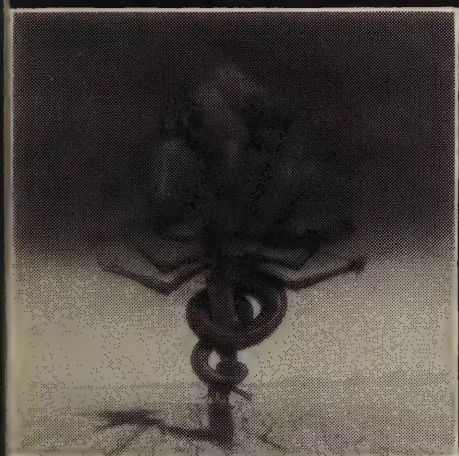
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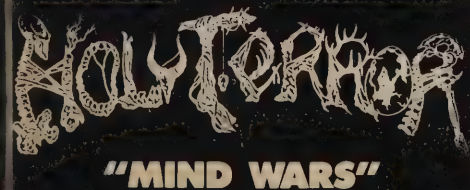


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# PICK hit

by Andy Secher

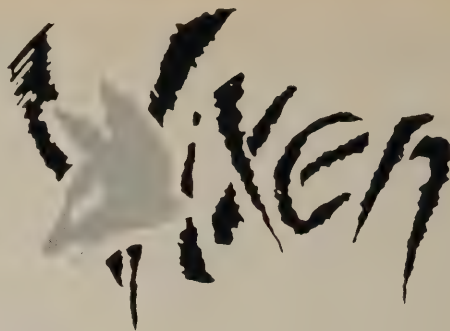
Kiss' Paul Stanley once got himself in hot water by declaring, "You need balls to play heavy metal" — and we know for a fact that broad-minded Mr. Stanley meant what he said both literally and figuratively. Well in all honesty, there have been very few performers in the 20-year history of metal who could make Stanley eat his words. Sure, Lita Ford can kick ass with the best of 'em and Warlock's Doro Pesch has one of the strongest voices around. But there's never been an all-female contingent — aside from Girlschool on a good day — that could hold a candle to their male metal counterparts. Vixen are determined to change all that.

This good-looking foursome don't want to be considered a female metal band — though they certainly aren't lacking for feminine allure. This group wants to be taken seriously for what they do — cranking out gut-busting metal rhythms with a power and precision that belies their gender. For vocalist Janet Gardner, guitarist Jan Kuehnemund, drummer Roxy Petrucci and bassist Share Pedersen, their quest isn't to be the best all-girl metal band, it's to be the best metal band, period!

"There are two ways of looking at being a woman in a male-dominated world," Kuehnemund said. "You can become intimidated and never give yourself a true chance to succeed, or you can use it to your own advantage. That's what we've done. The thing with Vixen is that this isn't a gimmick — we're all talented musicians who know how to play rock and roll with the best of 'em."

Vixen's good looks and musical skills have attracted a variety of male admirers. The album's song credits are a veritable Who's Who of rockers that have given Vixen their stamp of approval — Jon Butcher (who contributed the song *American Dream* to the LP) and Whitesnake's Vivian Campbell (who adds a blazing guitar solo to *Desperate*) are just two of Vixen's supporters.

"It's nice to have friends in high places," Petrucci said. "We had lots of help from great people who were really there for us when we needed 'em. Having people like Jon Butcher and Richard Marx (who co-wrote Vixen's first single, *Edge Of A Broken Heart* with former Tubes leader Fee Waybill) work with you is a great honor. But we don't want to give people the wrong idea about us; we can stand on our own two feet quite well, thank you. We wrote most of the material on the album, and we like those songs a lot."



## All-Female Quartet Prove They've Got What It Takes For Success.



Jeff Katz

Vixen (l. to r.): Roxy Petrucci, Janet Gardner, Share Pedersen, Jan Kuehnemund.

Some of those tracks — like *I Want You To Rock Me*, *Cruisin'* and *Waiting* — will form the foundation of the band's live set, which they hope to treat all of America to in the near future. The members of Vixen hope the seven years they've put into the music business establishing their reputation will stand them in good stead then. With any luck, they'll entice a big headliner to take a chance with them on tour, and then they'll prove to the American metal masses that women can indeed rock with the best of 'em.

"There's never been a female rock band that a girl can look up at onstage and say, 'God, I want to be just like her,'" Kuehnemund said. "That's what we're out to be — role models for

what we hope will be future generations of female headbangers. We want to make sure the girls come to our show to support us too. We're all in this together.

"We're really looking forward to getting on tour," she added. "We have a lot of energy and unity onstage because we're a real team. There are four very different personalities here, but we have tremendous respect for each other and we're genuinely friends. We've put a lot of time and energy into getting where we are today, but we know a lot of hard work still lies ahead. I guess you could say our goal is to show that sometimes the best man for the job is a woman."



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# Whitesnake



## Home Sweet Home

*Coverdale And Co. Plot Next Career Moves As Road Jaunt Finally Ends.*

David Coverdale

by Rolf Harding

**A**n hour before showtime, the arena's back door swings open and a casually attired David Coverdale strolls into the hall. His long, lanky frame moves smoothly as he waves hello to tour technicians and gives his nightly greetings to his opening act. "And how are the Great Whites feeling tonight?" Coverdale coos at the amused band as they wait to perform their 45-minute set. After he's assured that all is well in the Great White camp, Coverdale saunters further down the hallway to where his own band — each of whom have already been at the arena for almost two hours — wait for their leader.

"There's really no reason for me to arrive at the hall too early," Coverdale explains. "The rest of the band need to tune their instruments and make sure their gear is in good working order. They just run a tape with

my vocals on it and play along to that. I've learned that my voice has only so many hours of singing in it. I wouldn't want to waste some of my best moments at a sound check."

As Coverdale ambles into one of the band's spacious dressing rooms he's confronted by a vision of the band's two guitarists — Adrian Vandenberg and Vivian Campbell — sitting on folding chairs, exchanging hot blues licks as they tune their instruments. "Sounding good tonight," David exclaims as he walks to a separate chamber where his stage clothes — a black T-shirt, black jeans and a gaudy purple coat — are carefully hung on a huge steamer trunk. "You'll excuse me for a few minutes while I get ready, won't you?" the ever-polite Mr. C asks as he closes the door to his private dressing area and prepares his body and soul for one of the



final dates on the Snake's year-long world tour.

Back in the other room, Vandenberg and Campbell have been joined by bassist Rudy Sarzo and drummer Tommy Aldridge for a quick discussion of life, love and the pursuit of road happiness. Despite the divergent backgrounds of the band members — a Dutchman, an Irishman, a Cuban, an Englishman and a Texan — these musicians have joined together to form one of the most cohesive bands in the rock world.

"When you spend so much time with each other, you can't help but become very close," Sarzo says. "Of course, that much time together can cause problems in some bands — I've seen that before. But this group has just grown closer the longer we've stayed together. You've got to realize that, since we hadn't performed together until we did the *Still Of The Night* video, it took us a few months on the road to really get to know each other."

"The key to this group is that we've all been through a great deal in our careers," Vandenberg chimes in. "There's nobody here who hasn't paid his dues at some time or another in this business. That's why we realize what a wonderful opportunity being in Whitesnake is. This is truly like being part of a team. We all know David is the leader, but he gives each of us almost total freedom onstage. Most of us have never had a situation like that before."

Whitesnake's "team" attitude will soon be put to a new test, once this roving "League Of Nations" enters the recording studio to begin work on their next LP. Don't forget that it was a totally different version of the Snake — one featuring Coverdale, guitarist John Sykes, bassist Neil Murray and drummer Aynsley Dunbar — that recorded the group's recent sextuple-platinum album. Despite the success the "new" Snake has had on the road, it will be a stern test of the band's talents to see if they can match the band's earlier studio success.

"This band had had difficulty in maintaining a set lineup over the years," Coverdale admits, in what could rank as the grand understatement of the year. "My attitude has always been to work with musicians I enjoy working with, and who enjoy working with me. For a variety of reasons, we have altered the lineup on recent albums, but I hope that pattern will change now. I've learned never to assume anything in this industry, but I would sincerely like to believe that the group as it stands now can stay together for many years to come."

"I think each of us is looking forward to getting the band into the studio," Vandenberg says. "We've been playing material written by other people every night, and though they are great songs, we'd like to see what we can come up with as a unit. I know that David and I have already written some very interesting things, and Vivian also has some good song ideas he's been working on. I believe that with the talent that's in this group, we can come up with an excellent album next time."

With any luck, Whitesnake will be back in the studio by early 1989, with a new LP scheduled for May or June. Then it'll be time to take their stage gear out of the mothballs and hit the rock and roll trail once again. Though their most recent tour has only been over for a matter of weeks, the Snakesters are already anticipating getting back on the road.

"For a musician, being on tour is a very rewarding place," Campbell says. "You have the chance to channel almost all your energy into your music, without the distractions you have when you're at home. When you're on tour, you really live, eat and breathe the music. Even being in the studio can't match that kind of feeling, because playing there can sometimes be a little sterile. Whitesnake feeds off of the reaction we get from the fans every night."

"Whitesnake has always been a touring band," Coverdale said. "We've only broken through in America over the last few years, but before that, we spent a great deal of time touring Europe and the Orient. We were forced to cancel a number of shows on this tour because of my health, and that was a horrible feeling for all of us. Whitesnake is truly a band that lives to rock, and that's the way we plan to keep it for a long time to come." □

**B O O M E R S**

# Bon Jovi & Boomers-

Photo by Ross Marino

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Since when do people have the right to say that Motley Crue isn't heavy metal?! The Crue could wipe out all the other so-called "metal

bands" with the snap of their fingers.

Motley-Metallica Fan  
Roselle, NJ

Great magazine. It's really improved, although I've always liked it. One thing that takes up space, though, is the song lyrics — nobody reads them. How about some articles on Britny Fox, Warrant, Dirty Looks, Brunette and Kix? And what ever happened to Adam Bomb?

Melissa Clark  
Mercersburg, PA

I'm an Alice Cooper fan. Every time I read your magazine, I never see any pictures or articles of him. Why don't you take out some fucking shit groups like Def Leppard and AC/DC and start putting in more articles and pictures of Alice Cooper?

Laura R. Maglio  
Staten Island, NY

To All Metal Fans,

Unless we get off our asses and do something, our metal is going to vanish. Such clubs like the PMRC and the 700 Club are trying to censor what we can listen to. I saw a show, **Straight Talk**, that had Pat Boone, Prince's bodyguard and some other goons, and they were talking about how metal makes kids kill themselves. They also talked about how X-rated metal lyrics are. What scared me most was when they started talking about what they could do to stop it! Now, metal fans, these people were talking in front of 300 mothers and old folks who agreed with them. Soon it will be 600, 900, 1200, etc. people agreeing with them. These people are the ones who vote, and they are trying to ruin metal. Like Blackie Lawless of W.A.S.P. said, "For a long time I was like everyone else; I heard about the PMRC and just assumed they'd go away as soon as Tipper and her friends found something better to do with their time. Now I see the whole sinister plot in action." We need your help, metal heads, before it's too late. We all love metal concerts, but if we don't stop this bullshit, our concerts are soon gonna be numbered!

Ronnie H  
Marietta, OH

I'd like to say to all the bands out there who look, dress and act like Poison, "Wake up. Glam is out. Cut the shit and play some real metal!" And to anyone who considers Poison or other glam bands true heavy metal, "Where the fuck have you been since 1983? Mars?"

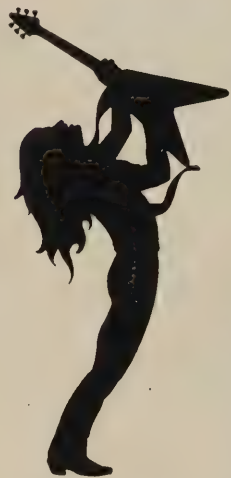
A True Metal Maniac  
Ablene, TX

P.S. With me, it's Guns N' Roses all the way. And Axl, I love you and lust after your body.

I've been reading about the suicide in which Ozzy Osbourne's song *Suicide Solution* is to blame. Is there any evidence to prove the allegation brought against Mr. Osbourne? Or is Ozzy being used as a scapegoat? Why don't you people wake up and smell the coffee?! This kid took his life for one reason — he wanted to. We all know that his parents are upset and hurt, but don't blame someone for killing your kid, especially when the song has to do with slowly drinking yourself to death. My girlfriend committed suicide and no one blamed the music she listened to — probably because she listened

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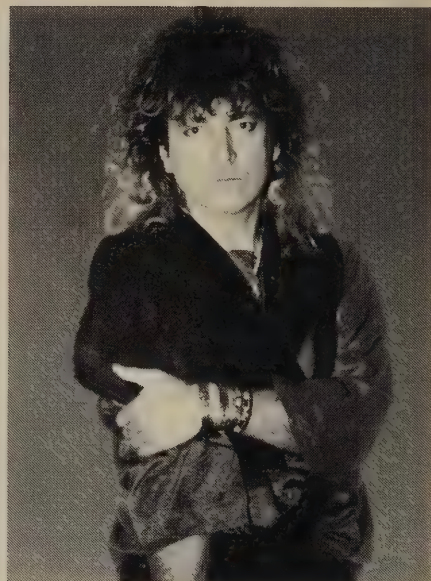
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**Robert Plant: Is he jealous of David Coverdale?**

Robert Plant's hangup about Whitesnake sounding like Led Zeppelin is getting extremely old. David Coverdale respects Robert Plant, even though Plant badmouths him right and left. Plant is jealous because Whitesnake has a kick-ass album and is in the limelight. Robert Plant should crawl under a rock and listen to Led Zeppelin records. He would be better off if he kept his mouth shut. I can't speak for everybody, but I think that Plant is an asshole for getting on Whitesnake's case.

J.L. Williams  
Havana, IL

Van Halen is the best band around. **0U812** is one of the best Van Halen albums ever. And Eddie's still the king. I hate when somebody says that Steve Vai is the best or Vito Bratta will be the best or Edward *was* the best. That's bullshit! Because Vai and Bratta are trying to play in the same style that Eddie plays guitar. And when you're copying someone, then you're *not* the best, you're only shit.

June Freytes  
San Juan, Puerto Rico

Thank you for the super review of Rock Candy in the October issue of **Hit Parader**. Everyone in the band has seen it and it's been a terrific morale booster. We hope to see you at a Rock Candy show in the near future; any time you want to be put on the list, let us know.

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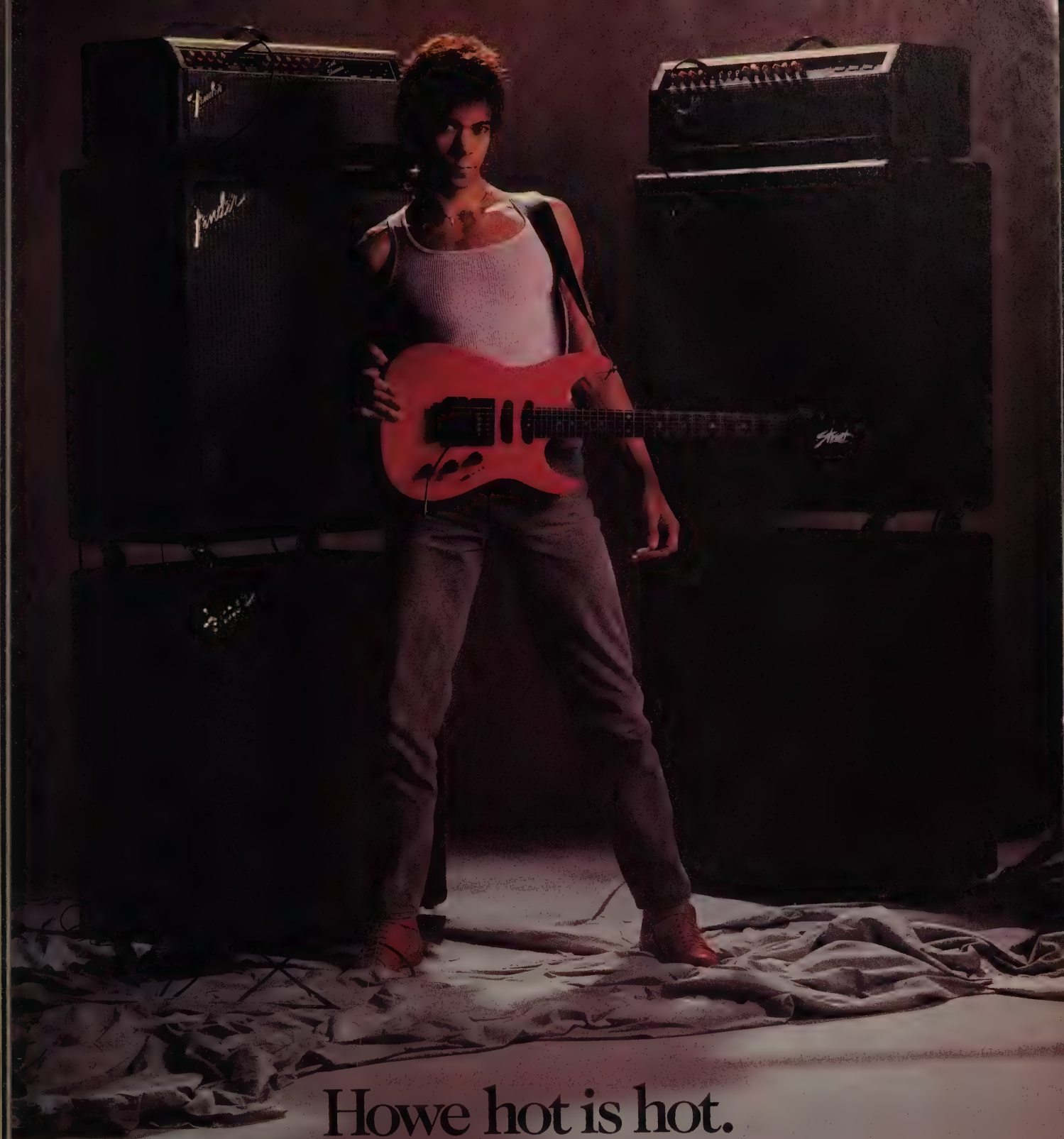
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**"W**hen I was a little kid, I was normal... well, maybe not quite normal," Tom Keifer says. "All I can remember is wanting to play guitar all the

time." Visions of sugarplums and hydrogen peroxide-tressed teens dance in Tom's head as he reminisces about days long past. "I loved playing guitar — it was my life — but not

everyone around me thought it was the best thing for me to do."

Tom Keifer: vocalist, guitar player, co-founder of Cinderella. The man who, with the help of Eric Brittingham, Jeff LaBar and Fred Coury, has defied his detractors by coming up with Cinderella's second platinum album, *Long Cold Winter*. These days, life has taken on a fairy tale quality for Keifer & Co. But that "happy ending" was long in coming.

Tom was enchanted by the guitar when, at six years old, he saw the Monkees on the tube. From that moment on, he was determined to be a guitarist. You would think society would applaud him for making his career choice so early in his life. But because Tom wanted to be a musician — not something acceptable like an accountant — everyone from his parents to his guidance counselors at school toriured him about his decision... so he rebelled.

"I didn't like other people telling me how I should behave and how I should live my life," Tom confesses. "By the time I got into high school, the situation was so bad that half the time I wouldn't even go to school. I did have problems for a while with 'substances' — I went through it and I don't do it any more because it's fucked up. I wasn't the greatest kid in the world, but I sure wasn't the worst. My biggest problem was that I didn't dig school and all I wanted to do was play guitar. Nobody really accepted that."

For some reason, the kids that counselors condemn as social deviants fated to go to jail (do not pass go; do not collect \$200), usually rise above the terrible expectations others have of them.

"Yeah, it took a lot of hard work," says Tom, remembering what he had to do to overcome those grave expectations. "But I ate my Cheerios."

"When I got out of high school, I started playing clubs. Two years later I'd been in countless bands, playing up and down the East coast, doing cover songs and getting nowhere fast. I was pretty strung out at the time. I kept saying I wanted to be a rock star but not really doing anything about it, because if you're playing other people's music in clubs, how fuckin' far are you going to get?"

Bored but not discouraged, Tom decided that the band leaders he'd been working for were no more knowledgeable about rock careers than his teachers had been. So Tom began writing his own tunes. As he wrote, he realized that all those years of listening to the Beatles, Aerosmith, the Rolling Stones and Led Zeppelin had paid off — what he was writing was turning out pretty good.

"I quit the club band I was in, thinking that's it. I've had it with clubs," Tom recalls. "I decided to lock myself in a room and just write for a year and get my shit together. I cleaned up my act and wrote a lot of tunes, then I called Eric."

Eric and Tom had played some gigs together in the groups Saints In Hell and Diamonds. This

# CINDERELLA

## Living After Midnight

*Long Cold Winter Proves Rock Brigade To Be Two-Times Lucky.*

by Jodi Summers



Mark Weiss

Cinderella (clockwise from upper left): Eric Brittingham, Tom Keifer, Fred Coury, Jeff LaBar.



time, when Tom called, they decided to form a partnership. "We got more members and locked ourselves in the attic of a bar out in Pennsylvania for a year," he smiles. "We spent our nights rehearsing up there and we never saw the light of day.

"To keep the funds coming, we worked day jobs; we never played gigs. Finally, I felt good about what we were doing. We took the name Cinderella from something we saw in a HBO guide; we made a couple of demos which we sent to record companies, then we started getting out on weekends and playing live again. But we were finally doing our own music, which was a lot more fulfilling than what I'd been doing a couple of years before."



Eddie Malluk

Keifer in action: "I didn't like other people telling me how to live my life."

Cinderella's big break came from a then semi-successful singer named Jon Bon Jovi. Like Cinderella, Bon Jovi had gigged in every club around the East Coast Club circuit. But Jon had come up in the world — at the time, he was coasting with a Top 40 single, *Runaway* and a soon-to-be-gold album. And Jon, being a down-home kind of guy, was always into getting back to his roots and checking out the situation.

"We'd been sending out demos to record companies, knocking on doors, blowing up people's cars, anything to try and get a record deal," Tom recalls. "Nothing was working. Then Jon came into the Empire Club in Philadelphia one night and saw us play, and he really liked it. He went back to his label, PolyGram, and told them about us. Meanwhile, our manager had sent our demo to PolyGram, so they were getting

hit from both sides at the same time — our manager and Jon.

"Up until that point, we had tried everything. We'd sent tapes to every label you can name, and they all said, 'forget it.' Jon gave us our break. What he did for us really helped. Musicians don't realize how many tapes a record company gets each day. If you don't have something that really stands out, that makes them want to listen to you for more than five seconds, you're screwed.

"I went up to meet with an Atlantic Records man once, when one of their guys was interested in us. There was an A&R guy across the hall

going through tapes. He'd put one in for a few seconds and go, 'Nah,' and take the tape out. He was going through tape after tape that way.

"You've got to know somebody: it really helps get them to listen to your whole tape. It's not an easy job in A&R. I don't fault them — how else are they supposed to go through tapes? If they sat down and listened to every one, they'd never sleep. But Jon got our tape listened to. And because of that we got a record deal, and now we're having our second hit album and our second major tour.

"So what Jon did for us was great. Thank you, Jon!" □

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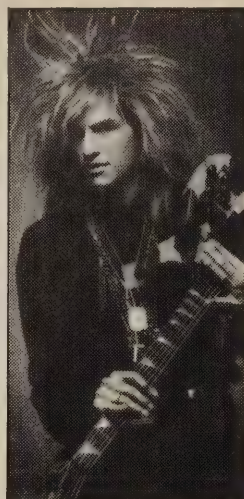
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## Heavy metal HAPPENINGS

by Andy Secher

Why do insiders say that Motley Crue's new LP is the best they've ever done? Probably because for the first time in the band's history, all four group members were "clean and sober" throughout the entire recording process. Because of that, their efforts have a clarity — both lyrically and instrumentally — that was missing from *Girls, Girls, Girls*. "I feel great," bassist Nikki Sixx exclaimed. "I've been taking real good care of myself and I'm enjoying life more than ever." Here's hoping the Crue keep up their good behavior for a long time to come.

\*\*\*\*\*

What's the story behind Bon Jovi's calling their latest LP *New Jersey*? After all, the Garden State will never rival California or Florida in terms of glamour. "Jersey's got a real 'roots' attitude," Jon Bon Jovi explained. "They have a real down-to-earth sense of reality, and I like to think that's what this band has too. We're not into that Hollywood style glitz. We're just guys from Jersey, and we're real proud of that."

\*\*\*\*\*



Megadeth's Dave Mustaine: No more feud!

It's nice to know that the feud between Megadeth's Dave Mustaine and the members of his former band, Metallica, is now a thing of the past. Though Metallica frontman James Hetfield will never call Dangerous Dave his best bud, drummer Lars Ulrich and Mustaine have resumed their friendship. "Yeah, we're cool," Lars said with a laugh. "Why not? Dave's band is the only one besides Metallica that I really get off listening to. He's got a lot of talent."

\*\*\*\*\*



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Whitesnake's David Coverdale reports that for the first time in over a year his health is 100 percent again. "It's very hard to maintain top physical condition when you're on the road," Coverdale said. "As the fans know, I had a difficult year anyway, with back problems and an intestinal illness that forced us to cancel a number of dates. But it's amazing how well the body can rejuvenate when you treat it right. I've been taking it easy since our tour ended — just writing a few songs — and I now feel wonderful."

\*\*\*\*\*

King Diamond is trying to change his image. Though the Danish-born rocker is still heavily into Satanism, at his record company's urging, the King is toning down his religious rhetoric in the hope of gaining mass commercial acceptance. "America is a strange country in that everyone is so caught up by the way others think," he said. "It's not that way in Europe. But if the people who have given me the chance to record feel that not discussing my beliefs will help my career, so be it."

\*\*\*\*\*

If you've noticed the cool leather jacket that Guns N' Roses' Axl Rose is wearing in the band's latest video, here's some info about the guy who designed it. The jacket was created for Brockum (the country's leading tour merchandisers) by a company called Creative Custom Products. If you'd like to own a jacket like Axl's, drop a line to Kevin Flynn at Creative Custom Products, 211 Grove St., Bloomfield, NJ 07003 — he'll be glad to send you a catalogue filled with all sorts of great rock goodies.

\*\*\*\*\*

Why has Van Halen suddenly decided to start making videos, after rejecting the form entirely in the 5150 days? Evidently the boys feel the multi-platinum success of that LP — as well as that of **OU812** — has effectively blanked people's minds to the lingering video presence of a certain Mr. David Lee Roth. "We make the videos because we like to do it," a smiling Eddie Van Halen answered. "Why else would we do it?"

\*\*\*\*\*

Has Black Sabbath finally come to an end? Apparently, the band's leader, Tony Iommi, has finally put the old Sabbath warhorse out to pasture and started a new "supergroup" with drummer Cozy Powell. "It seems like Sabbath is over," a source close to the band said, "but with Tony you never really know. He could resurrect the group at any time — it's certainly happened before. But if I had to bet, I'd say he's determined to start something fresh and not have the Sabbath legacy hanging over his head."



Bob Leale

**Dee Snider: Hard at work on his first solo LP.**

Former Twisted Sister Dee Snider has finished work on his first solo LP. The blond belter — fitter than ever after dropping 20 pounds — plans to hit the tour trail as soon as he's finished assembling a band which currently consists only of former Ozzy Osbourne guitarist Bernie Torme. "I'm looking for the right kind of guys," Dee said. "I need a certain type of musician — guys who can put up with a lot. I'm kind of crazy, so I can't afford to have musicians who are so sensitive that their feelings get hurt all the time."

\*\*\*\*\*

Ronnie James Dio continues to look for a new guitarist to replace the recently departed Craig Goldie. "I'm looking for a European guitarist," Ronnie said, "or at least a guy who has a European background. I think they have a lot more substance than American guitarists. Guys from England aren't as concerned with their solos or with posing as they are with just sounding good. I've had it with American guitarists for the moment. I've got my ears open, and I'm sure I'll come up with somebody special real soon."

\*\*\*\*\*

Queensryche are thrilled beyond words (well, almost beyond words) about finally getting on tour to support their latest LP, **Operation: mindcrime**. You may recall that the album was

released last April, but it wasn't until September that the band actually played live, as part of Def Leppard's U.S. tour. Now, of course, the Queensryche gang is out with Metallica in this country. "We're real, real happy to be on the road," guitarist Chris DeGarmo assured us. "Real, real happy."

\*\*\*\*\*

Now that Def Leppard are enjoying a well-deserved rest, the question must be asked: Does the band anticipate getting back into the recording studio soon? After all, these British Bashers did take over three years between the release of **Pyromania** and **Hysteria**. "Nah," promised bassist Rick Savage. "Unless we run into some very unfortunate luck, that'll never happen again. We've already got a few new ideas floating around, and if everything goes the way we'd like, maybe we'll head back into the studio in about six months. The only reason we'll even wait that long is because we want people to look forward to hearing us again."

\*\*\*\*\*

Kiss' Gene Simmons is none too pleased about a report we ran in **HMH** last month indicating that his band may have come to the end of the road. "That's totally untrue," the always-in-control Mr. Simmons said. "We have a contract for five more albums, and we plan on honoring that contract. People love to guess what we're about to do — but usually they're totally wrong." Sorry Gene, but we're sticking with our original report.

\*\*\*\*\*

Former Whitesnake guitarist John Sykes continues to have problems finalizing the lineup for his new band. The major difficulty comes from John's desire to handle all the vocals, while his record company (who've given him a big advance) want a more established frontman to handle the chores. The group — which is called Blue Murder, by the way — is currently in the studio, laying down basic tracks while the hunt for a vocalist continues. "The band sounds just incredible," said drummer Carmine Appice (who left King Cobra to be part of Blue Murder). "No matter who sings, this band is going straight to the top." □

**Queensryche: Thrilled about finally getting a chance to tour.**





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# DEF LEPPARD

## Still Going Strong

*Hysteria* Sails Past Sextuple Platinum Level As Leps Roar On.

M. Mashimoto/Names



Def Leppard (left to right): Steve Clark, Phil Collen, Joe Elliott, Rick Savage, Rick Allen.

by Pete Anderson

Last July it finally happened — Def Leppard's *Hysteria* achieved something its illustrious predecessor, *Pyromania*, had failed to do. On the 11th day of the month, *Hysteria* hit Number 1 on the sales charts, some 47 weeks after its release. For those of you who don't recall — or perhaps don't care about such things — *Pyromania* spent most of 1984 bogged down in the Number 2 slot, caught behind the phenomenon known as Michael Jackson's *Thriller*. So what did it mean to vocalist Joe Elliott, bassist Rick Savage,

guitarist Steve Clark, drummer Rick Allen and guitarist Phil Collen to finally reach the top spot in chartdom? Well, not much, really.

"It's nice," Savage said with an amused look. "But I think our satisfaction with this album peaked a long time ago. It's great that the record has stayed popular for so long and that its popularity has grown during the year it's been available. But, in all honesty, we didn't go crazy when it hit Number 1. We were very aware of it, believe me. But with us, it was more or less back to business as usual."

"It's nice to accomplish something we had never done before," Collen added in an almost deadpan voice. "But it's not like the fact that it made it to Number 1 finally convinced us we had done something good. We knew that all along. From the day the album came out, we had said that we weren't sure if it would ever sell as many copies as *Pyromania*, and we really weren't that concerned if it didn't. We wanted to make an album that was challenging and a little different from what we had done before. We did, and it is very satisfying to know that the fans have



responded so well to it."

Ironically, the song that helped speed *Hysteria* to the top may well be the most "Pyromania-ish" on the album. That track, *Pour Some Sugar On Me* — replete with its instantly memorable chorus — proved to be an instant favorite with fans from coast to coast. The video clip for *Sugar* spent three solid months at the top of the **Dial MTV** call-in show, and the song's 45 version brought Def Leppard to the ears of many Top-40 radio fans for the first time.

"That song was like our ace in the hole," Elliott said. "When the album first came out, we chose *Women* as our first single in some parts of the world, and *Animal* in others. Those songs represented more of where we felt we were musically on this album. But we always thought that *Pour Some Sugar On Me* was a great song. It's probably the most accessible tune on the album — and, yes, it does have similarities to the things that were on *Pyromania*, but there's certainly nothing wrong with that."

Further showing the charmed existence the Leppard men have been living since the release of *Hysteria*, it just so happened that their first long-form home video, *History*, was released only a few weeks after *Hysteria* hit the Number 1 spot. The video became an instant bestseller, to no one's surprise, and introduced newer Def Leppard fans to some of the band's older material, sparking a run on earlier albums like *On Through The Night* and *High And Dry*. To say the least, in recent months the Leppard rock machine has been running in high gear.

"It took a little time for the momentum we'd lost by our long absence from recording and touring to build up again," Savage stated. "At first, people weren't sure how to react to our new album, especially since *Pyromania* was the favorite album of a lot of them. They had been treated to a whole bunch of new bands that had come along in our absence, and while I hope they missed us, it wasn't like there weren't any good bands around in the meantime. But once we got back on tour and the songs started getting airplay on radio and TV, we could feel things pick right up."

Now, of course, after 15 months of touring and hyping *Hysteria*, the time has come for the Leps to think about taking a well-deserved rest. But a lesson they learned after the success of *Pyromania* is that you shouldn't wait too long before reminding the fans that you're alive and well. At the moment, the band plan to take all of 1989 off from touring, and to return to the studio in the spring to record an album to be released in the fall of 1989. If all goes according to plan, the Leps will once again unleash their musical beast upon us live in early 1990.

"It's strange how far ahead you've got to plan in this industry," Collen said. "We'd much rather worry about what we have to do this afternoon than think about 1990 — that's kind of silly. We



Ross Mallin/Photofestures Inc.

Joe Elliott: "It won't be three years before you see us again."

just take each day as it comes. We know we want to take some time off — if nothing else, just to give the people a break from seeing us all the time. But we certainly won't take as long between albums as we did last time."

"As everyone knows, most of the circumstances that delayed *Hysteria* were beyond our control," Savage chimed in. "This time we want to avoid those kind of problems and just relax, have fun, and after a few months, get back to making music. That would be the ideal situation, but we've learned never to predict when an album will be completed, or what we'll be doing

beyond tomorrow. We're pretty predictable guys, but we know that strange things can happen."

"It won't be three years before you see us again," Elliott promised with a laugh. "That I can guarantee. Other than that, who knows? We'll never just put out an album to meet some record company schedule. We want to keep making music that we're proud of, and we'll take as long as needed to do that. Maybe that's the best thing about being successful — you only need to answer to yourself when it comes to being creative. That's the beauty of being in Def Leppard." □



# BADLANDS

Bound For Stardom  
New Group Featuring Jake E.  
Lee & Ray Gillen Aim  
For Platinum.



Jake E. Lee: "We could sense something special about this band as soon as we got together."

by Rob Andrews

**W**ho the hell are Badlands? Why does a band that most of you have never even heard about deserve a big color spread in the hallowed pages of *Hit Parader*? Well, the simple fact is that not only is Badlands made up of some of metal's most charismatic performers, but according to those in-the-know, 40 HIT PARADER

they just might emerge as *the* big band of 1989. So we figured we'd just give you guys a break and let you in on the Badlands story before anyone else.

What makes Badlands so special? First and foremost is the presence of former Ozzy Osbourne guitarist Jake E. Lee who after a rather

messy breakup with the Oz is now attempting to get his career back in high gear. Then there's vocalist Ray Gillen, probably the best-known unknown in rock history. Let's face it, any guy who's been part of bands such as Black Sabbath and John Sykes' new Blue Murder, yet has never laid his vocal magic down on vinyl is something of a rock and roll enigma. Together these two rock gypsies could be double trouble — or they just might be the nucleus of the best rock and roll band since the demise of Led Zeppelin.

"When I left Ozzy I was looking for the right situation," Lee said. "When I found the guys in this band I knew I had discovered what I was looking for — people who had the right attitude and weren't into drugs or the whole 'rock star' thing. I was looking for people to make great music with, and I found them."

The roots of Badlands stretch back to early 1987 when Lee and Osbourne had their well-documented parting of ways. Depending on whom you ask, that split was caused by either Ozzy's reluctance to share the spotlight with the colorful Jake, or Osbourne's refusal to pay Jake the writing royalties he felt he deserved. Whatever the reason for their rift, however, Lee soon found himself a man without a band, adrift in the metal maelstrom of L.A.

At roughly the same time Ray Gillen found himself butting heads with former Whitesnake guitarist John Sykes in his new band Blue Murder. Only a few months before, Sykes had





Ray Gillen: "Jake and I are both level-headed guys who love rock and roll."

lured Gillen away from Black Sabbath promising fame and fortune to the handsome, dark-haired vocalist. Realizing that a fresh start with a new band would do his career more good than staying aboard Sabbath's sinking ship, Gillen jumped at Sykes' offer — only to find that the promise offered didn't look quite as good in the white light of reality.

"I only have the greatest respect for John," Gillen said. "But he wanted to be the star in that band, and that's fine with me. But there were some problems that were developing between us that I could see becoming worse as time went along. I figured I'd better bail out and look for a better situation before we got too involved with the project."

As fate would have it, sources within the music industry sensed that Lee and Gillen could make one of the most dynamic teams in rock history. The pair, joined by former Black Sabbath drummer Eric Singer and bassist Gregg Chaisson, soon drew together to jam on a few tunes and to see if their varied musical backgrounds could jell into a new unit. Within days they had their answer.

"We could sense something really good was going on as soon as we got together," Lee explained. "Ray has an incredible voice, and Eric and Gregg are a really strong rhythm section. We're all young and hungry, and our influences in music are almost identical. It makes for a really strong band when everyone is equal and everyone is looking at things the same way."

The buzz within the music industry about Badlands was strong as soon as word about the band began to circulate through corporate hallways. No less than three major labels submitted bids to sign the band, and their rehearsal room often featured more label A&R men hanging around than your average record industry convention. Label interest in the band reached such a fever pitch last spring, in fact, that their manager decided to actually hide Gillen out in New York in an attempt to give the band a chance to analyze the flood of big-money offers that were coming their way.

"It was a great situation for us to be in," Gillen said. "We were getting all these calls from the various labels checking us out and finding out what it would take to get us to sign with them. It was really exciting."

Then, however, reality set in. After finally signing their deal, the band had to start creating music that fulfilled the promise that everyone believed they had. Retreating into a Los Angeles-area recording studio last July, they started laying down the rocking, raunchy tunes that will soon emerge as their self-titled debut LP. With Lee's heavier-than-hell riffs leading the way and Gillen's powerhouse vocals cutting through the band's instrumental mix, Badlands' first LP seems destined to mark them as the next superstars on the hard rock horizon.

"We think the music we're creating will speak for itself," Lee said. "We're very excited about it because it covers a really broad base. There's a strong blues feel to a lot of it, yet we've been able to really keep the hard rock edge to everything. We think the fans will really enjoy it once they get to hear it."

"Now the next big thing for us will be getting out on the road and letting the people see what we can do on stage," Gillen added. "That's the part that really excites us. We have a big advantage over most new bands because we've all had some stage experience in the big arenas. I don't think we'll be intimidated by any of that. In fact we can't wait to get on the road. That's when the real magic of Badlands will come through." □



# HANGIN' OUT WITH BON JOVI

It's hard for Jon Bon Jovi to ever lay low. After all, when you're the most recognizable face in rock and roll, about the only way to get out of the public eye is taking a trip to the steaming jungles of New Guinea. But instead of fighting them, Jon and the boys — guitarist Richie Sambora, bassist Alec John Such, keyboardist Dave Bryan and drummer Tico Torres — have learned to live with the "difficulties" of fame and fortune. In fact, sometimes it seems Jon goes out of his way to hit the hottest parties and vacation spots around. So, without further fuss, let's get right to it and spend some time hangin' out with Bon Jovi.

Mark Weiss/MWA



The Bon Jovi boys at play (l. to r.): Dave Bryan, Alec John Such, Tico Torres, Jon Bon Jovi, Richie Sambora.



Jon knows that being a rock star is neil.



Tico and Jon love recruiting new fans.





Jon Bon Jovi



# STRYPER

## A Date With Destiny

### Religious Rockers Hit The Road To Support *In God We Trust*.

by Hank Thompson

It's hard not to be just a little bit suspicious of Stryper. After all, you've got to wonder about any heavy metal band who profess to live by the "Good Book", abstain from dallying with groupies and insist on injecting Biblical passages into every one of their live sets. C'mon it's gotta be a gimmick, right? These guys must really be hell-raising, beer-swilling, pill-popping charlatans the moment they step out of the spotlight. It's gotta be... but it's not.

The fact is that vocalist Micheal Sweet, guitarist Oz Fox, drummer Robert Sweet and bassist Tim Gaines are exactly as they appear — god-fearing Christians who follow the word of the Lord to the letter. They would sooner split a Big Mac with the devil himself than fall into the abyss of booze and babes which fuels the fire for just about every other rock and roller. When Stryper say *In God We Trust* — as they do in the title of their most recent LP — they mean it. When they claim to be *Soldiers Under Command* (reporting to God, of course) they're just stating the facts, ma'am! And when they cry *To Hell With The Devil*, it's more than just another catchy album title, it's the band's statement of purpose.

As hard as one tries to puncture the high-flying balloon this Los Angeles-based quintet are riding right to heaven's pearly gates, and the more one investigates the Stryper phenomenon, the more one is

The bottom line in all of this is that Stryper's message is only as strong as their music. If the band's messages weren't contained in such instantly infectious melodies and foot-stomping rockers, it's unlikely anybody would bother to listen. Though the group may want to believe that it ain't the medium, it's the message, the hard fact is that Stryper's musical skills are what fill concert halls and sends their albums to the Top 20 of the sales charts.

"We've always strived to have as much variety as possible on our albums," Sweet said. "We don't just want to be known as a heavy rock band, where every song is predictable and sounds the same as the one before it. One of the best songs on *In God We Trust* is called *The Writing On The Wall*. It's a real heavy song, but it's a little different from anything we've done before — at least musically; the lyrics touch on the same subject we have in everything we do — God."

"We realize that the songs are what get people to listen to us, not the message," Oz Fox added. "But people always come up to me and say how the lyrics of a particular song had an impact on their lives. That's great! If people can get off on the energy of our music and gain a little insight into their lives through our lyrics, that's perfect. That's what Stryper is trying to do."

### "Church groups don't seem to realize that the youth of today is listening to us."

convinced that there simply aren't any skeletons in these guys' closets. Yes, Gaines freely admits that he once had a drug problem — but that is what first turned him on to the wonders of the Lord. And the Sweet brothers will discuss the rowdy aspects of their youth — but that stopped when they dedicated their lives to God. Apparently these guys aren't following the example of their spiritual mentor, the Reverend Jimmy Swaggart, and gleefully profess to the world that they have sinned.

"We feel we have a responsibility to our fans, as well as to ourselves, to live up to the ideals that Christ wants us all to follow," Robert Sweet said. "That means we don't drink, we don't do drugs and we don't chase groupies. But it doesn't mean that we shouldn't play rock and roll. A lot of church groups have given us a lot of heat over the years for playing what they call 'the devil's music'. They just don't seem to realize that this is what the youth of today is listening to. If you want to reach them, you might as well speak their language — and rock and roll is it.

"Look, if people want to find fault with us, they can," he added. "Nobody's perfect, and that certainly includes us. It's great to have an impact on the lives of kids all around the world — we really appreciate that opportunity. But sometimes people just expect a little too much from us. All we can be is the best people we are. Hopefully, sometime in the future, if anybody looks back at what we've tried to accomplish, they'll be able to say that we tried to do something good and that we succeeded in making some people take a real look at what God is capable of accomplishing."

So what is one to make of this band that's raking in the big bucks with a million-selling LP (their third consecutive platinum platter, by the way) and a sold-out world tour? Is that money going towards housing the poor or constructing churches in foreign lands? Is the band's financial windfall helping Stryper carry their musical message to new frontiers? It would seem that the only "poor" these guys are interested in housing are themselves, and the only church that really turns them on are houses of the holy like Madison Square Garden on the nights they pack the place to the rafters.

"I've said it before and I'll say it again," Sweet exclaimed. "Who says you have to be poor to be a good Christian? I don't think there's anything wrong with money. I admit that I own a Corvette, and I'm planning to buy a new house in the near future. Things haven't always been easy for this band. There were years when we didn't have two nickels to rub together, and nobody was knocking on our door with handouts. So, now that things are going our way, there's no reason we shouldn't enjoy it. Money's great, and having more of it allows us to spend more on our stage show and on our albums, so that our message reaches even more people."

"There's a reason we called the album *In God We Trust*," Fox added. "People sometimes forget that it's the motto on every piece of money in this country. This nation was built on a belief in God. So maybe there's a connection between God and money. We certainly don't think God judges those who have money with more severity than those who don't. We all believe in our hearts that God is on our side." □







# OZZY OSBOURNE

## Too Wild To Tame

Legendary Loon Reaches New Heights Of Insanity On **No Rest For The Wicked**.

by Mick Barrett



The Ozzy Osbourne band (l. to r.): Geezer Butler, Zakk Wylde, Randy Castillo, Ozzy.

Mark Weiss

Ozzy Osbourne's acting strange again. But to those who've followed the career of rock's premier madman through its 20-year history, acting a little out-of-the-ordinary isn't anything unexpected for the Oz. Even in light of some of the bat-biting, blood-spurting exploits of his past, though, Ozzy has left those around him wondering exactly what's going on in the world of Oz. There seem to be two different Ozzys inhabiting the rock scene at the moment: Mr. John Osbourne, the mild-mannered family man who insists he isn't any different from you or me, and his alter ego, Ozzy, the guy with an evil glint in his eye and a touch of madness in his heart.

These two forces continue their battle for control of Osbourne's psyche, prompting the troubled man to channel his confusion and anger into his music. His latest LP, **No Rest For The Wicked**, proves that while Osbourne's life may be in a state of turmoil, his music has never sounded better. Guitarist Zakk Wylde, bassist Geezer Butler and drummer Randy Castillo are musicians sympathetic to Ozzy's particular needs. Still, as Ozzy enters his twentieth year in metal, his mind is filled with confusion and doubt. Recently we confronted the rock legend about the strange activities going on around him these days.

**Hit Parader:** Ozzy, those who know you are saying you're acting a bit schizophrenic these days. What's going on?

**Ozzy Osbourne:** I don't know if I'm really acting that different from before. My problem has always been that people expect me to act like Ozzy all the time, and I just can't do it. As I grow older, it becomes harder and harder — the other side of me battles to get out. That side is happy being a family man with a wife and three kids — but it also allows me to be a fat, lazy slob who doesn't want to do any work. The Ozzy side wants to get out on the road and go crazy! Thankfully, that's the side that has been winning recently, so

things are going well.

**HP:** How much of your dual personality has to do with your battle with the bottle?

**OO:** A great deal of it. When I'm drinking I tend to be happier, and I tend to do a lot of crazy things. When I'm trying to behave, I naturally look at life much more seriously and I tend to be miserable to be around. I really don't know how my wife puts up with me.

**HP:** But the positive response **No Rest For The Wicked** has received must be helping your mental state.

**OO:** I certainly appreciate all the good things people are saying about the record — but they should. It's a fucking great album; I'm very proud of it. This album is pure entertainment. There are no hidden political messages, and as much as some conservatives might doubt it, there aren't any secret messages from Satan either. I've never believed in preaching on records because the kids deserve a good time, but this is the most entertaining album I've ever done. I say that because the music is kind of a combination of my entire history. Since Zakk has always been a big Sabbath fan, there's a certain Sabbath-like heaviness to a lot of the songs. Then there's the craziness that I've had on my solo LPs. When you combine those two elements, you end up with a great album.

**HP:** You're obviously pleased with the way things have worked out with Zakk.

**OO:** The only problem I've had with Zakk is he's almost too anxious to take off at full speed. I've got to hold him back, as if he were a racehorse. I've got to teach him that when you run without looking where you're going, you can end up damaging yourself. That's why I like having young musicians to work with — I can teach them from my own experience while they supply me with the enthusiasm and energy I like.



Ozzy



Kevin Maize



Zakk Wylde





**HP:** All your guitarists, including Jake E. Lee and the late Randy Rhoads, had some problems with you in the recording studio. How did things go with Zakk?

**OO:** He's an extrovert, which is something neither Jake nor Randy were. He's from New Jersey, and he's not shy about expressing his feeling about anything. That's great as far as I'm concerned. As far as his work in the studio went, he was fine. You need to teach a young player how to use the studio, how to strive to create something truly special. Zakk understood that and was very good at working hard. In fact, quite often he'd come to me and say, "Hey,

**"As I grow older it becomes harder and harder to act like Ozzy."**



that song should be heavier." And you know what? He was right. He knows what the kids out there want to hear, and with my help we were able to give it to them.

**HP:** You say how much you enjoy working with young musicians, yet your old buddy Geezer Butler, who played with you in Sabbath for a decade, is now in the band.

**OO:** Geezer is my brother — we've been through so much together. In fact, it's nice to have someone in the band that is my age. We can sit around the bar after a show and reminisce about things that happened to us onstage when Zakk was still shitting in his diapers.

What people fail to realize about Geezer is that he's a great songwriter. He wrote most of the great Black Sabbath songs — no matter what Tony Iommi thinks about who should get the songwriting credit.

**HP:** So how does it feel to be back on the road?

**OO:** It's great to be back and playing with Zakk onstage in America. My big concern is always that I'm going to find a guitarist who's great in the studio and brilliant in the dressing room but who freezes up onstage. That's my nightmare. I had that experience a few times in my career. I remember a few weeks after Randy died when I was playing Madison Square Garden. A guy named Bernie Torme was in the band at the time, and right in the middle of the set he said to me, "I don't know if I can do this." That scares the shit out of you, especially when there are 20,000 fans out there that you've got to entertain. Zakk's been great though. He just loves getting onstage. I think he's more of a ham than I am.

**HP:** So touring is still fun for you?

**OO:** It has its moments. When we first got back on the road, there were days when I got out of bed and wanted to crawl right back under the covers. I didn't want to leave my hotel room, let alone go onstage. But that's just part of my personality. My wife yelled at me a bit, and after the first week or so I began to get my road legs back.

**HP:** You seem to be playing more new songs than usual in your new stage show.

**OO:** That's true; we're playing about five or six new ones. But there are two reasons for that. First, they're great songs. Second, since Zakk recorded them, I figured it would be nice to play them onstage. It was my decision, not his. He knows all my material better than I do — and that was true from the day I met him. He knew things about Sabbath and my early solo LPs that I had totally forgotten. I'd have to say he's the perfect guitarist for me and I'm very happy that I found him. Sometimes I'm just amazed at how lucky I am. I may be an old, sick fucker, but I still have good fortune smiling my way. □



"Sometimes I'm just amazed by how lucky I am."



**MOTLEY CRUE'S  
VINCE NEIL  
HIT PARADER**











## Headline Attraction

### *Bret And The Boys Begin Their Own World Tour In Grand Style.*

by Orville Emerson

**F**ew backstage scenes can live up to rock fans' expectations of the wild, party-hearty happenings they imagine their heroes engage in nightly. When it comes to Poison, however, reality often manages to exceed expectations. With scantily-clad women everywhere one looks, plenty of food and drink, and the effervescent personalities of Bret Michaels, Rikki Rockett, Bobby Dail and C.C. DeVille holding court in fine style, backstage with Poison is a bit like rock and roll's answer to a carnival sideshow.

"This is the most fun I've had in my entire life," one gushing young lovely exclaimed, as she battled with two other comely women for Michaels' attention. "Don't worry, ladies, there's plenty to go around," Bret said with a laugh, and with that he whisked one of his new admirers into a nearby dressing room for some discussions of a most intimate nature.

Fifteen minutes later Bret was back, a smile on his face and his clothing slightly more disheveled than before. After exchanging some private words with DeVille, he stepped back into the center of Poison's three-ring circus, every bit the ringmaster. "Hey, is this place sold out tonight?" he asked no one in particular. When a chorus of positive replies came back, Bret issued a war whoop and immediately grabbed a candy bar off of the band's overloaded food table.

said in his heavy Brooklyn accent. "They thought that all we had going for us was the way we looked. One of the most pleasing things about this album doing well is that we've proved those people wrong. Maybe a band can have one fluke success, but when you come back with an album that's even better than the first, even the people who hate your guts have to give you some credit."

So, does this mean that these rock and roll pretty boys are on their way to becoming the rock critic's darlings? Will their high voltage yet accessible sound finally win them the "legitimate" respect that they feel they deserve? That does seem unlikely, as long as they continue to use more eye liner than Joan Collins and treat their success with an offhanded coolness that is certain to turn off the more aesthetically-inclined members of the media.

"I don't think we'll ever be loved by the critics," Rockett said. "But that doesn't bother us at all. In fact, I think the day we start getting great reviews for our albums and stage shows we'll get a little worried. Our intention is to appeal directly to the fans, and we seem to be doing that quite well, thank you."

"I think we still get the last laugh when it comes to reviews," Dail added. "I've read some hilarious things about us. Sometimes the writers get so

**"People thought all we had going for us was the way we looked — they were wrong."**

"Gotta have these," he said, munching down the sugary concoction in four bites. "Sometimes when my blood sugar gets too low, I can just pass out. That almost happened to me when we played Madison Square Garden last year. I'm a diabetic, and if I don't watch what I eat I can end up really sick. Sometimes I get so caught up in all the fun we're having that I forget to eat the things I should and that gets real dangerous. We're having too much fun for me to end up getting sick."

Certainly, much of Poison's recent fun stems from the success of their second LP, *Open Up And Say... Ahh*. With sales already well over the two million mark, and their videos for *Nothing But A Good Time* and *Fallen Angel* garnering incredible fan support, Poison's rock and roll machine is only starting to pick up momentum.

That may come as a shock to those who felt the band's pop/metal sound and makeup-and-mousse appearance would quickly lose steam after the initial success of their debut disc, *Look What The Cat Dragged In*. But the band members never worried about suffering from the proverbial "sophomore jinx". They knew there was more substance to Poison's musical efforts than most rock pundits recognized.

"The thing that people didn't want to give us credit for the first time was that we wrote good songs and could actually play our instruments," DeVille

caught up with the way we look that they never even get around to talking about the music. An album review is supposed to be about the songs, not the album cover, isn't it? Maybe they tell some of those guys to review the album without actually putting the record on their turntable — it's a new kind of journalism. Maybe they'll call it the 'Poison School' of rock criticism."

Whatever the critics might think about Poison, the fans have continued to loudly and proudly support the group's high-stepping, show-stopping antics. With the start of the band's first headlining national tour they have cleared another major hurdle in their quest for fame and fortune; now there are few obstacles in the way of their becoming one of the most successful hard rock bands of the '80s.

"We've dreamed about headlining all our lives," Michaels said. "Even when we were playing clubs or small halls when we were just starting, in our heads those places were Madison Square Garden. Now that we have the chance to actually headline those big places, we plan on making the most of it. We'll put every dime we make into creating the best show we can. We paid our dues as an opening act over the last couple of years, but we've taken the time to really study what the headliners were doing and think about what we were going to do when the time arrived. Well, it's here, and all we can say to the fans is, 'Welcome to the party'." □





Bret Michaels

Nell Zlozower



# SLAYER

## Hot 'N Nasty

*Power Metal Masters Play For Keeps On **South Of Heaven**.*



Slayer (l. to r.): Dave Lombardo, Jeff Hanneman, Kerry King, Tom Araya.

by **Adrianne Stone**

**T**wo prototype metalheads are checking out the Heavy Metal section in downtown Manhattan's Tower Records store. "Oh, man!" exclaims one of the long-haired teens as he picks up a copy of Slayer's newest album, **South Of Heaven**. "This is *really* disgusting!" he gushes, staring at the blood 'n guts cover. "I've gotta buy this!"

The album cover's sacrilegious display — a huge bleeding skull set smack in the middle of a ruined church — is chock-full of satanic symbolism. The swords and devilish images climbing through the hollowed eyes of the skull, the Slayer logo set within a pentagram on the stained glass windows, the Christ figure strapped to an inverted cross, the dead beings swimming

in a pool of blood — it seems that when Slayer set out to project their image, it was with the goal of becoming the most blasphemous band in existence.

They've certainly achieved their aim. Few bands boast the dubious honor of such outrageousness. Their lyrics, too, go beyond the pale, delving into taboo topics like Nazism, necrophilia and satanism. According to their record company bio, when bassist/singer Tom Araya, drummer Dave Lombardo and guitarists Kerry King and Jeff Hanneman first joined forces in their native southern California in 1982, their aim was to become, "the heaviest, fastest, loudest and rudest band ever." With album titles like **Reign In Blood** and **Hell Awaits**, and songs like *Piece By Piece*, they're not only the rudest band ever, they're probably the crudest as well.

But behind Slayer's evil imagery, growling guitars, screeching vocals and speeding drums is a group of buddies who want nothing more than a good time. Their touring foibles have nothing to do with the devil and everything to do with healthy young guys blowing off a bit of steam. "Oh, yeah!" laughs Tom, his dark eyes lighting up gleefully and his white teeth revealing themselves in a perfect Pepsodent grin. "We're like the movie **Spinal Tap** when we're on the road. Watching that movie was a big laugh because all the fuckin' shit that goes on there is so true! It's hilarious! The bit with the girlfriend going out on the road and one guy getting really jealous... it's almost the same as a guy getting married and bringing his wife on the road. And the other guy's bummed because he couldn't bring his girlfriend or wife."



Which is exactly what happened to Slayer. In fact, the eerie parallel between the "rocumentary" and the band members' lives nearly threatened to split the unit apart. "What happened," recalls Tom, "was that around Christmas last year, we had a lot of internal troubles because Dave had gotten married." Although the band was thrilled for their buddy and his new wife, the addition of a female fifth member on the road — no matter how sweet and lovely she was — disrupted the chemistry

between the foursome. "Dave left the band for a while 'cause he was unhappy with the situation," Tom explains. "So when we toured with W.A.S.P. we used another drummer, but we kept in touch with Dave while we were on the road. When we got back home, we decided to audition drummers because we wanted someone with more excitement and 'oomph' in his playing."

But after auditioning several drummers, the guys in Slayer still weren't sure they'd found

their man. "That's when Dave realized he didn't want to work for a living," Tom smiles. "He dumped his 9 to 5 job because he wanted to join the band again." The foursome, ever loyal to each other, welcomed back their old buddy with open arms. "We've all got different personalities," explains Tom, "and we're the best of friends because we *don't* always get along. But when it comes to the band, when we're onstage, that's the only thing that exists. When the four of us get together, we can't go wrong."

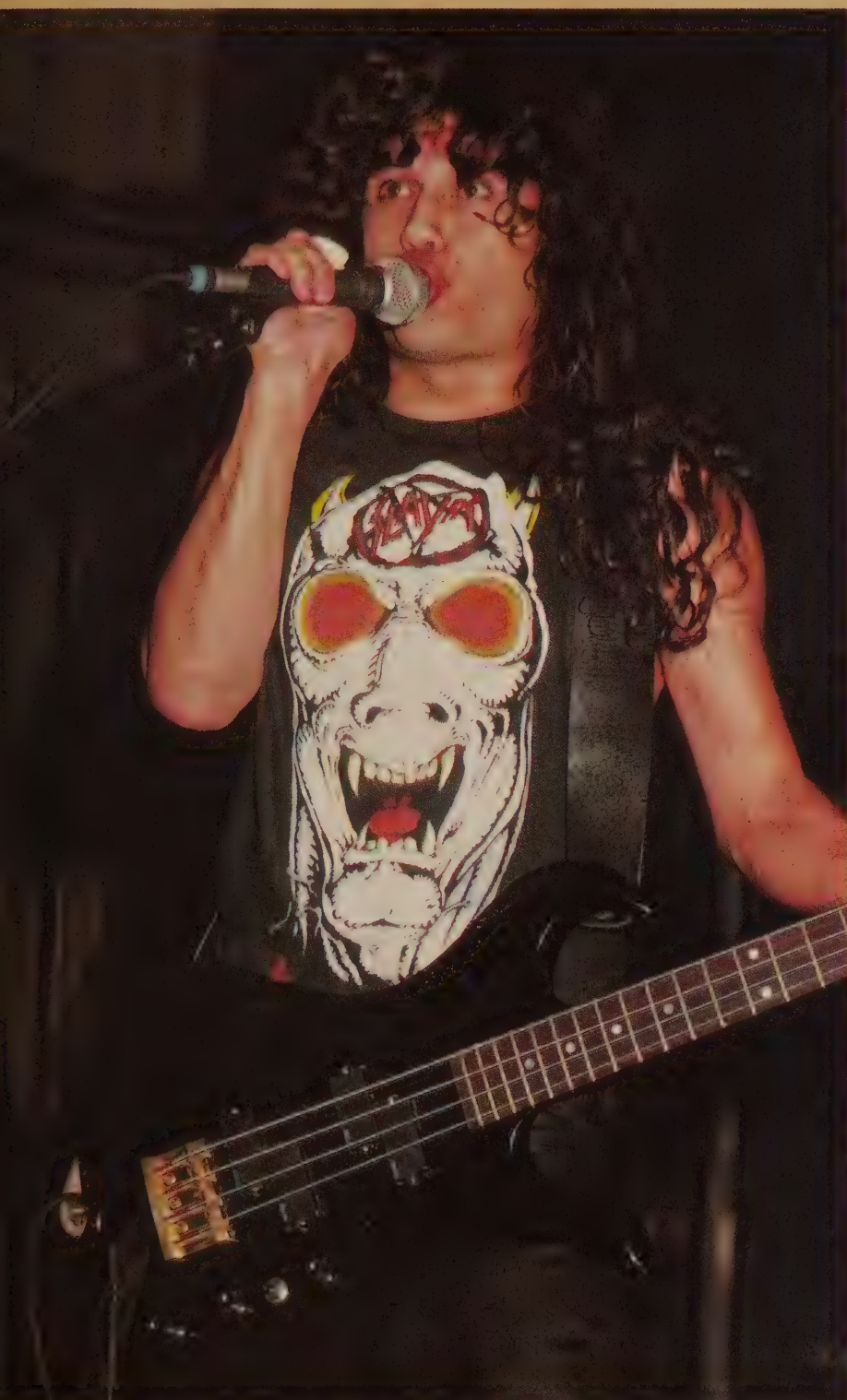
Most important, when the foursome pool their efforts, their strength allows them to make the most of what's currently happening in the industry. When the head of their record label suggested they record a cover version of Iron Butterfly's *In-A-Gadda-Da-Vida* for the **Less Than Zero** movie soundtrack last year, they jumped at the chance to do the unexpected. "At first," says Tom, "we went into the studio and I tried all different vocal styles and nothing was working. But in true Slayer rough n' raw style, Tom found a solution to the dilemma. "Finally, I just sang it the way I normally would and it came out great! Of course," he concedes, laughing, "when you see the movie, if you're not paying attention you can blink or yawn and miss it!"

Having gotten a taste of film work from soundtracks, the band members are now setting their sights on making a Slayer video. "It wouldn't be anything where you have a script and actors and then you go into the songs," explains Tom. "The kids would get more out of it if there was a live show and in between the live stuff, we could stick some of our own home videos that we've been doing on the road."

Showing their true selves on film for their fans could be the ultimate revelation. "Yeah," agrees Tom, "the kids would get to see what we're really like — if we're really assholes, if we're really jerks or if we're really just nice guys doing this to fuck everybody up."

So what might the "extra" scenes in the video show? "Well," grins Tom maliciously, "it would consist of the obnoxious things that we get away with on an airplane — messing around with the stewardesses — or certain things that 'happen' on the road, like trashing hotel rooms and stuff. While we were in the studio, I took the video camera with us and filmed some really stupid things we did in there. Those would be the really neat things to stick in our video, because the kids would get an idea of what sick people we really are. I think the kids would just laugh — and that's the whole idea, to make 'em laugh."

"The truth is," Tom adds, after reflecting on his comments, "we're real level-headed about what we do, even though we can be real dickheads. I don't want kids to read this and think, 'Oh, yeah. They're just nice guys,' 'cause we can be really obnoxious. But we *are* growing up — we're growing from taking a car or a van to our gigs, to taking a bus. It makes me feel like, 'Hey! I think we're accomplishing something!'" □



Tom Araya: "We're like *Spinal Tap* when we're on the road."



**LIVE  
ON STAGE**

# Dokken

**A Last Look At A Great Band**



Larry Marano

George Lynch: "I'm never really satisfied with my solos — I'm always out to make 'em better."



Todd Kaplan

Mick Brown: "We can get pretty chaotic on stage — but the music always comes out okay."

*Dokken onstage is a strange sight. Nobody really smiles — not vocalist Don Dokken, guitarist George Lynch, bassist Jeff Pilson or drummer Mick Brown. It's not because of the band's supposed internal problems. It's because these L.A. rockers take what they do very seriously. They pour their hearts and souls into every note they play, and since they pride themselves on being musicians more than showmen, they're far more interested in making sure the music sounds as good as possible than flashing their pearly whites at the photographer in the third row. But all that intensity makes for a great show as the band's new live LP, *Beast From**

*The East*, documents. Few bands in rock can match Dokken for sheer instrumental artistry and pure musical power.

"I've always said that album sales and popularity aren't the things that motivate me," Don Dokken said. "I do this because I



Bob Leate

Jeff Pilson: "We have a lot of laughs in this band — believe me."

*love music. I can't make anyone like what we do or the way we do it. But, thankfully, the fans have responded to our albums and our live shows in a very positive way over the years. This live album is our thanks to them."*



Don Dokken





# EUROPE

## The Total Package

Scandinavian Rockers Show They're In Command With *Out Of This World*.

by Andy Secher

**W**e Americans are certainly generous. After all, bands from such distant ports as Germany, England and Japan depend on Stateside rock mavens to buy their latest LPs and drop small fortunes for concert tickets to their current shows. Perhaps no band has gotten more of a glad hand from American metal fans in recent years than Sweden's favorite sons, Europe. With the release of their latest LP, *Out Of This World*, Joey Tempest and his band of rock mercenaries (guitarist Kee Marcello, keyboardist Mic Michaeli, bassist John Leven and drummer Ian Haugland) are intent on draining America dry. Considering that the album has already sold over a million copies and the band is about to begin their first headlining arena tour, it looks like Europe will be taking plenty of greenbacks home to Stockholm before 1989 is over. Recently, we talked to the effervescent Tempest about life, love and the American way.

**Hit Parader:** When an album comes from nowhere and then sells two million copies — as your last LP, *The Final Countdown*, did — it must have a major impact on your life. What's changed about Europe since we last saw you?

**Joey Tempest:** We've come to value our free time much more — that's probably the biggest difference. We certainly enjoy all the attention we get, and we even enjoy all the travel we have to do with the band. But while most people think that a little success means being able to buy fancy sports cars and huge mansions, for me it means I can now afford a little cabin by a secluded lake to enjoy some time away from all the craziness. As far as those fancy cars and homes go, maybe we'll all do that someday. But what's the point of buying a car or a house when you're on the road for a year at a time? All those big "rock star" plans have been put on hold.

**HP:** You certainly have a good grip on reality, with that kind of an attitude towards success. But much of Europe's music is based on fantasy, isn't it?

**JT:** Certainly *The Final Countdown* was based very heavily on fantasy, and while this album has many of the same elements running through it, I think it's much more down-to-earth. After all, when I wrote the last album I was 23 years old. Now I'm 25 and have experienced a great deal more of life. When you start to get older I think you naturally tend to deal with reality a bit more in all the aspects of your life. It's all part of growing up.

**HP:** And this new attitude has had a big effect on your music?

**JT:** In a way it has. I know I felt a great deal of pressure when we came off the road after our last tour. We had finally had a big hit album, and I knew the pressure was on to write the next one

— to prove that Europe's success wasn't an accident. So when I started writing new songs, I dealt with the situations that I found around me. I didn't write as much about outer space or Indians; I wrote more about real life. But I think the basic Europe "sound" is still very much on this album, at least I hope so.

**HP:** You've had incredible success in America, but that's nothing compared to the monster hit *Out Of This World* has been around the world.

**JT:** Yes. That was true for *The Final Countdown* too. It's wonderful to be able to tour places like India, Australia, Japan and Europe, as well as the United States. America is still the true home of rock and roll to us, but it is great to see the rest of the world too.

**HP:** Last July you surprised people by accepting the opening act slot on Def Leppard's summer U.S. tour. Why?

**JT:** We thought it would be a good opportunity for us — and it was. But it was a little strange for this band, because we've never opened for anyone in our lives. We know that people go to a concert to see the headliners, no matter who the opening act is. And while we got a very good reception from the fans, we felt that they really weren't there to see us. That made us feel weird. We got along very well with Def Leppard, but we hope that the experience of opening for them will be the first and last time we ever have to do that.

**HP:** So now it's on to headlining.

**JT:** Exactly. We feel the album has done well enough for us to try our own arena headlining tour. We now have two albums that American fans are very familiar with, plus two earlier albums which also contain some good material. With all that, we have plenty of songs for a

headlining show. But how successful the arena tour will be is up to the fans. So far, they've been great.

**HP:** Europe's image has been that of a "pretty boy" band — kind of Sweden's answer to Bon Jovi. Does that bother you?

**JT:** I've been writing songs since I was 7 years old, and I've been in bands for ten years. Europe was formed in 1979, so we have nearly ten years of experience under our belts. We have put a lot of effort into making this band successful. We think it's the combination of the music and the look that helps people relate to us. They work together very well. I certainly don't apologize for our success, and I don't apologize for the way we look either.

**"Now I can afford a secluded cabin away from all the craziness."**

**HP:** Has success lived up to your expectations? Now that you're on top, is it as exciting as you thought it would be?

**JT:** We still have a way to go before we reach the top, but we are enjoying ourselves. The only problem with success is that it keeps you busy all the time. I don't think people from Sweden are quite as motivated as Americans. We like to take it easy and enjoy life. When you're always on the road, always at work, it can really wear you down. I'd like to have a home — a place that would serve as my base of operations. I don't have that now. Being in a band also makes it hard to have much of a personal life. When you're always away from home, your relationships tend to be rather fleeting.

**HP:** C'mon Joey, are you telling us you're a lonely guy?

**JT:** No, not really. But sometimes it would be nice to have a special person in your life, someone other than the band members to share your success with. But that will come in time. Right now, all my energy is going into Europe. I want to take this band as far as we can go, then we'll see what the future holds for us. □



Europe





Robbin Crosby





# RATT

## On The Warpath

### *Ratt Pack Prove Their Mettle By Overcoming Difficulties.*

by Rob Andrews

**R**att have always marched to the beat of their own drummer. It's no secret that these Rockin' Rodents do things their own way, and if people don't like it... well, as far as Stephen Percy, Robbin Crosby, Bobby Blotzer, Warren DeMartini and Juan Croucier are concerned, that's just too damn bad. Things were no different when it came to recording Ratt's latest LP, *Reach For The Sky*. The album was originally scheduled for release last July, but just as their record label was gearing up for its arrival, the band decided to change producers and add a few finishing touches to the disc, delaying its release for another three months. Recently, we got together with the always-informative Crosby to discuss what makes Ratt run.

**Hit Parader:** Robbin, all sorts of nasty rumors were floating around a few months back about why the album was delayed. What's the real story?

**Robbin Crosby:** You know how people love rumors in this business. I think some guys spend more time making up rumors about bands than anything else. The story about the album's delay is that there really isn't a story. The simple truth is that we had finished most of the album with Mike Stone as the producer, and at that point we wanted to bring in Beau Hill — who's produced all our other albums and is really like family —

and he did just that. A lot of the stuff that's on the record is his original work. He did a great job. Beau just came in to help make this the rootin'-tootinest cowboy rock and roll album ever. This record's got a really big sound — it's muy macho, amigo.

**HP:** Ratt always worked very fast on your previous three albums. Did taking so long on this one present any new problems for the band?

**RC:** The fact is that we worked fast in the past only because we had to. We were on a very tight schedule, which was our own fault. This time we

leave what we're doing for a while. We're five guys who tend to look at life the same way — that's why we work so well together.

**HP:** But what about the rumors concerning the internal problems you guys were having?

**RC:** It's news to me. I can honestly say that we've never had any sort of problems like that. Maybe I'm just too blind to see 'em — maybe we all are. But I don't think there are any problems at all within Ratt. We're all happy and we're all real excited about this album. Does that sound like a problem to you?

**HP:** What about tour plans? Did delaying the album's release change your itinerary?

**RC:** We hadn't firmed up any tour plans until we knew exactly when the record was coming out. It would have been silly to plan something four or five months ahead of time, then had to either cancel those plans or rush to finish the record. Once we knew that the album would be coming out in the fall, we booked a Japanese tour to start in December. Then we started looking to get the American leg moving right after that. So with any luck, we'll be on the road here pretty soon. It's kind of fun to kick things off in Japan though. The people there just love us, and we like them too. It'll give us a great warmup for the States.

**HP:** So it seems pretty safe to say that things are running smoothly, if a little slowly, in the world of Ratt.

**RC:** That's a pretty fair summation. We'll just let some of the new bands that have come out over the last two years keep the people satisfied until we're ready to drop the big one on 'em — the new record, that is. I think this record's gonna have a huge impact on rock fans everywhere. It really is the best album we've done. If the fans liked the things we've cranked out when we were rushed, just imagine how they'll feel about something that we toiled over for six long months! This record will probably end up melting their turntables — and we'll take full responsibility. □

**"This record's got a really big sound — it's muy macho, amigo."**

to work on a few things with us, especially Stephen's vocals. Once Beau got involved, he wanted to get familiar with the project and that took a little extra time. That's not really a big deal, is it? I'm almost sorry that there isn't a better story to tell. It would probably have been a lot more exciting if I had said that Warren had gotten eaten by sharks when he was vacationing in Hawaii and we had to find a replacement, but it's just not true.

**HP:** So how big an impact did Beau have on the album's overall sound?

**RC:** Every producer has his own way of working, and each one helps a band get a different sound. One of the reasons we wanted to work with Mike Stone on this record was because we wanted to get a little different sound for Ratt. We knew all the basics would be the same, because the same five of us were making the music. But we felt that Mike could give us a little different edge,

wanted to do the record without being in a hurry. It took us six months, and we enjoyed every day of it. If we felt like working, we did. If we felt like heading off to some distant beach for a few days, we did that too. We didn't follow any rules this time — except our own. When you take your time, you really get to look at the big picture — you get the opportunity to kind of sit back and see where you are and where you're heading. That's really invaluable. When you work fast, it's like you're running around with your head down — you never know when you'll hit that brick wall.

**HP:** Did Ratt hit that brick wall in the past?

**RC:** We've always been pretty lucky. People like to say things about us and write things about us, but the fact is that our three albums have sold over a million copies each, so we must have done something right. I don't think we're stupid enough to allow ourselves to hit that wall. If we see we're getting tired or burned out, we just



It's been a mere two years since L.A. hard rock heathens Guns N' Roses released their *Live?!\* Like A Suicide* EP. Since then, they have rattled the rock world with their success. Consider this: Their debut album, *Appetite For Destruction*, has gone quadruple platinum, after enjoying a top spot on the charts for over a year; they've toured with supergroups like Aerosmith, Motley Crue and Deep Purple. Due to popular demand, they've re-released their EP with four additional tracks (retitling the record *The Drugs, The Sex, The Violence, The Shocking Truth*), and they are already hard at work on a followup to their supersuccessful *Appetite For Destruction*.

Why do audiences have such a fascination with this street metal band — a band that left the back streets of Hollywood for the rock stages of the world without losing the raw, straight-from-the-gut attitude that first propelled them? Singer Axl Rose believes the attraction stems from the

knowledge of and an excitement about, but I usually have no time to do it. So it will be something new that we'll come up with as we're in the studio."

For all his modesty about it, Axl is actually an accomplished pianist. "I played piano all the time when I was a kid," he admits, "but I never really got to work on it in the band. But on this new record, there will be at least two songs with piano on them. If there's more, we might end up taking a keyboard player on the road with us. He'll be our 'hidden member' but we won't hide him. He'll be where you can see him."

This sort of flexibility works very much in the Gunners' favor. For those who prefer the heavy side of the quintet, there's the majority of the band's material. But those who favor tamer, more melodic tunes will find something in Guns N' Roses' music too. "We've got our heavy ballads," Axl notes, "and we're starting to get ideas for some really heavy crunch rockers and some fun songs for the next record too."

# GUNS N' ROSES

## Dining On Danger

*Bad Boy Sensations Begin To Enjoy Life At The Top.*

by Adrienne Stone

honesty and determination they convey in their slice-of-life musical essays. "When we started out," he says, "everybody told us, 'No way. You'll never do it. No, no, no.' I'm sure it's that way for a lot of people in bands. But the whole concept that making it in the music industry is a million-to-one shot is bullshit. If a person writes from their heart and has the determination, they can make it. If you look hard enough, you're gonna find what you like to do and your creativeness is somehow gonna come out."

That heartfelt creativity is very possibly the key to Guns N' Roses' success. Although some claim they have liberally borrowed from '70s heavies like Aerosmith, Axl scoffs at such accusations. Guns N' Roses, he maintains, are an original concept.

Axl and his compatriots — drummer Steven Adler, bassist Duff McKagan and guitarists Izzy Stradlin and Slash — have made their own niche writing songs that reflect a hard, gritty reality. Sure, those songs deal with the triad of topics one would expect from a hard rock band (sex, drugs and rock and roll — not necessarily in that order), but Guns N' Roses have proven their versatility by switching from acoustic tunes and love songs one moment to screaming banshee rock the next. It's not premeditated — they simply thrive on spontaneity. (It's that kind of spontaneity which sent Axl across the stage recently on a clunker of a bicycle in the midst of one of Slash's guitar solos.) Simply put, Guns N' Roses bend and twist the rules to suit themselves.

Which is why on the band's next album, fans will hear Axl's fingers tickling the ivories. "Some bands have twenty guys making sounds for them on samplers and shit," the red-tressed singer explains, "but if we use any keyboards, I'm gonna be doing it. It's something that I have a small

Axl and Co. are aware of the possibility of a sophomore jinx. They know that when the money is rolling in and the platinum albums are filling the walls of your new condo, it's hard to hold onto the raw feelings that pushed you to create in the first place. But they refuse to fall into that trap. Nor are they about to tame their live performance now that they're a high-grossing act. "We're still trying to maintain the rowdiness," Axl declares. "The shows we did this past year, we'd just dump so much energy into them because we were only up there for 50 minutes and we were pissed off," Axl laughs. "The people wanted more, so we'd just fuckin' go off and get rowdy. That's not gonna stop even when we're headlining." In the meantime, Axl believes he's found the solution to their lack of allotted stage time. "We wanna go on tour with a band that will play an hour and a half and will let us open with an hour and a half. I wanna see somebody who has the balls to let both bands do their entire show."

Though this scenario is unlikely, given the reality of concert logistics, the fact that the band would consider such an arrangement indicates how determined they are. That dedication has enabled them to weather enough substance abuse and tour cancellations to cause lesser groups to quit. But Guns N' Roses have consistently emerged from their difficulties stronger than ever. Axl, a great believer in following one's dreams, says, "When we do songs like *Knocking On Heaven's Door* and *Mr. Brownstone*, I always tell people to have a good time and do what they want without getting hurt. I know too many people that have fucked up on heroin and things like that, and I don't want that to happen to anyone. I just want people to have a good time and be real careful about it. And if they can figure out a goal that they really want, they should go out and do it. Heaven and hell are right here. Life is what you make of it." □



Axl Rose





Rob Halford





# Judas Priest<sup>T.M.</sup>

## The Energizers

*British Bashers Pack 'Em In As Latest Road Show Continues.*

by Winston Cummings

**T**he scene was the Palace Hotel in Madrid, Spain, one of the most opulent inns on the entire European Continent. Resting on the front steps, dressed in a sleeveless yellow T-shirt and shorts, was Judas Priest's vocalist Rob Halford. Soon, a hotel official approached the blond singer and politely but sternly asked him to move, saying that the hotel didn't allow anyone — even famous guests — to loiter in front of their posh establishment dressed in such a manner.

"This is the kind of hotel that really doesn't like having rock bands stay here," Halford said with a casual grin as he picked himself up and strolled towards a waiting car. "The Spanish are wonderful people — in fact we all live in Spain now — but some of them believe in a rather rigid code of dress and behavior. But we can cope with that. After you've traveled the world as many times as we have, you learn to take the various cultural customs in stride."

For Judas Priest, the variances of life on the road have become as familiar to them as their own underwear. During their 12-year career, Halford, guitarists K.K. Downing and Glenn Tipton, bassist Ian Hill and drummer Dave Holland have been everywhere from Tokyo to Topeka. And while they admit they'll probably never comprehend all the subtleties of those foreign lands, they've come to understand that no matter how exotic a locale may be, its residents love heavy metal.

"The reactions we get wherever we go are simply amazing," Halford said. "Just last night we played our first show in Spain in a couple of years, and there were 30,000 fans at an outdoor arena there, cheering everything we did. That still amazes me. It's so exciting to know that the fans remember you even if you don't spend that much time touring in their country. We've been to Italy, France and Scandinavia so far on this tour, and the fans everywhere have been just incredibly warm and responsive. It used to be that once you got away from Britain or America, there was a big change in crowd's attitude, but not anymore. That's not to say that fans in the States aren't the best in the world. It's just that everyone everywhere has really gotten into heavy metal, and nothing makes Judas Priest happier than that."

Certainly, Halford has gotten his fill of Stateside metal maniacs in recent months, with the completion of Priest's first U.S. road jaunt in nearly two years. While he explained that the world has become much more aware of Priest and metal music in general over the last few years, he added that there's still nothing that can match getting on tour in the good ol' U.S.A.

"Everything about America is perfectly suited for a band of our type," he said. "Sometimes Americans don't realize what an incredible opportunity a group has when they play in the States. When you're in Europe, every day or so you have to worry about getting your passports checked or making sure to change your money for the new country's currency. But America is

so vast that all you have to worry about is making sure you have enough gas in the tank of your bus to make it to the next gig. We can play many more shows in a state like Texas than we can in the entirety of a nation like France. That's amazing when you think about it. There just aren't that many big places to play in Europe. Most of the theaters are small, 3,000-seat places where you can't even get most of your gear in. Of course, in America the giant indoor arenas are perfect for a heavy metal show like ours. We always plan our stage show with America in mind."

Anyone who was fortunate enough to see Priest's latest road venture knows that an incredible amount of planning went into the band's latest stage spectacular. Set in a steel mill, with vats of bubbling molten iron and clanging machinery, the set is the physical embodiment of Priest's metallic ideal. When Halford emerges from one of those bubbling vats at the show's beginning, the throng of fans knows that they're in for a full-force blast of metal action.

"This is one of the most exciting stage sets we've ever had," Halford said. "It's fun for the fans to look at, and even more enjoyable for us to perform on. We've always believed that since we're going to be spending so many hours on that stage, we might as well create an environment that motivates us to play as hard as we can every night."

"Actually, maintaining intensity has never been a problem for us," he added. "When we're ready to go onstage, it's like we throw a switch and everything else in our lives is placed on hold until the end of the performance. Every nerve in our bodies, every bit of energy we have, is thrown totally into that performance. I've always believed the force of our stage presence is what separates Judas Priest from other bands. I know people who have seen us perform live dozens of times who still find our intensity rather intimidating. We like that."

Mixing such historic tracks as *The Ripper* and *Living After Midnight* with new tracks from their latest LP, *Ram It Down*, Priest's current stage presentation is a living, breathing testament to the history of heavy metal. While Halford acknowledges the strength of the band's latest material, he admitted that the show was designed particularly to reacquaint the band's newer fans with some of Priest's classic songs.

"After we released our live album last year, we knew we'd want to change the set around quite a bit," Halford said. "That's why a song like *The Ripper* has been brought back. It's one of Priest's greatest numbers, yet we haven't performed it in several years. We wanted fans who may have seen us only during the last few years to enjoy the full impact of a song like that. Bringing back songs like that is incredibly enjoyable for us. It makes us realize just what a great band Priest has been for the last dozen years. But we enjoy playing the new songs too — they show that we're still as great as ever." □



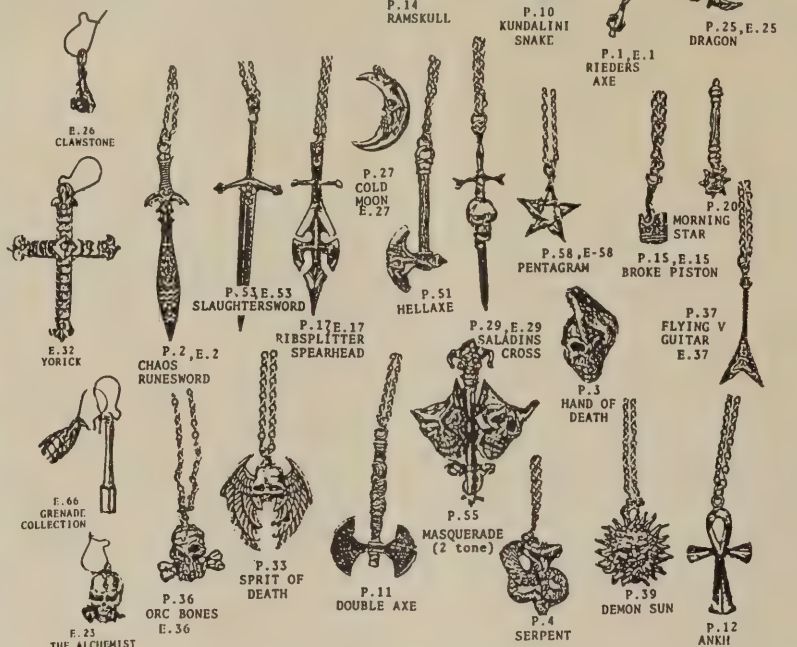
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## ANTHRAX

by Charley Crespo

Anthrax' rhythm guitarist Scott Ian and bassist Frank Bello listen to a wide range of music. Frank says he's been listening to Inxs and U2 lately, while Scott's had Slayer and Fishbone on the turntable. We presented the pair with a pile of recently released 45s, and asked them for their impression.

*Open All Night*

**Georgia Satellites**

**Scott:** I liked *Keep Your Hands To Yourself*. This has the same bluesy boogie rhythm. It sounds real similar. It's good, but it sounds too much the same. I thought I was listening to the same song.

**Frank:** A continuation of the other song — Part 2.

*I Want Your Hands On Me*

**Sinead O'Connor**

**Scott:** Charlie from our band likes her a lot. I like *Mandinka* better.

*When It's Love*

**Van Halen**

**Scott:** It's weak. I know bands like to progress and change, but this can't compare to anything on the first five albums. Eddie should play more guitar. I felt that way on the last album — I liked **5150**, but this doesn't have enough heavy sounds.

**Frank:** I like the melody and the vocals. There should be more guitar. They still write good pop songs.

**Scott:** But Van Halen isn't a pop band. They're the Monsters Of Rock.

*Are You Ready For Freddy*

**Fat Boys**

**Scott:** They're finished. I'm not a big Fat Boys' fan in the first place. As for Freddy, since when do child murderer/rapists rap on record? I thought Freddy Krueger was a movie star. Has he joined their band? Typical weak Fat Boys' rap. It's like disco to me. The total commercialization of Freddy — it stinks. He's not supposed to be a friend of children. He should slice up the Fat Boys; he'd have enough meat for a year.

*Simply Irresistible*

**Robert Palmer**

**Frank:** The drums always sound great on Robert

Palmer records. One drum part on this actually reminds me of old Kiss with Peter Criss. I like what he's doing with his voice on this song.

**Scott:** Real good. I saw the video and the song stuck in my head for two months. I like it a lot. He always gets a good groove.

**Frank:** Nice babes in the video also.

*Don't Know What You Got*

**Cinderella**

**Frank:** His voice doesn't fit the song.

**Scott:** They should leave this kind of song to Bryan Adams. They're better off with the hard rock stuff from the first album. This is not them. Where's the guitar? I thought they were a rock band. They sound better on their heavy songs.

*Damn Good*

**David Lee Roth**

**Scott:** He should change the title to *No Damn Good*. Everything sounds like that band America with the acoustic guitars. I don't know what the point of this is — *he* wouldn't listen to this. Maybe I'm from the old school — I like electric guitars and drums, not this. I liked David Lee Roth in Van Halen. I don't understand it — to be successful at something and then throw it all away.

**Frank:** He's trying something new. But this doesn't do anything for him. He does have a great attitude in the vocals, but he's done better.

*All Fired Up*

**Pat Benatar**

**Frank:** I used to be a big Pat Benatar fan. I can hear the bass, but the guitar is too low in the mix.

**Anthrax's Scott Ian (left) and Frank Bello: "Roth should change the title of his songs to *No Damn Good*."**

Neil Geraldo's a good guitar player. Pat's been away for awhile; she's back and rocking, and that's good.

**Scott:** It's heavier than the David Lee Roth and Cinderella tunes. It's got a good drum sound. I like this. If it came on the car radio, I wouldn't turn it off. At least it sounds like Pat Benatar, the David Lee Roth record didn't sound like him.

*Mr. Scary*

**Dokken (B-side)**

**Scott:** I don't even want to hear the A-side because of the title; it's called *So Many Tears*. George Lynch is a good guitar player. They're using extra toms, like old Black Sabbath. That double bass drum is a bit too cliché. This song is good. It's the heaviest thing we've listened to here today.

**Frank:** George Lynch always comes up with great leads.

*Love Bites*

**Def Leppard**

**Scott:** Sounds like Mr. Mister. Buy the first two Def Leppard albums and boycott this.

**Frank:** *Bringing On The Heartbreak* was a great Def Leppard ballad. This doesn't go anywhere. The first two albums rule.

*Heart Turns To Stone*

**Foreigner**

**Scott:** Bands ought to be penalized every time they use "heart" or "love" in a song title. Make 'em pay extra taxes.

**Frank:** But I like the group Heart. I go back to the old Foreigner. Lou Gramm is a great singer, but he always sounds the same.

*Ship Of Fools*

**Robert Plant**

**Scott:** I liked *Tall Cool One*. I like this guitar sound — so clean. This is a mellow song, but it's done right. It's moody; it has great sounds; it's not the same thing over and over again. It could have been from the **Led Zeppelin III** album.

**Frank:** Really good sound. I like the way he's singing it. The guitar notes sound like drops of water falling. I wish the kick drum was more Led Zeppelinish. □



Eddie Mallik



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YOU'LL BE A  
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ON IT!"

*Dave Marks*



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# ACCEPT

## Playing To Win

*German Rockers Change Lineup But Keep Classic Sound.*

by Hans Grieling

**J**ust four years ago Accept were being hailed as the "saviors" of the heavy metal realm. After all, this German quintet had created a series of European-released LPs that were filled with enough bulldozer riffs and over-the-top vocals to send any metal fan straight to headbanger heaven. But, somewhere along their path to instant immortality, Accept got sidetracked. Despite producing a series of top-flight vinyl ventures, the band never generated the kind of Stateside support that most metal pundits had predicted at the start of the band's career.

When the group's last LP, *Russian Roulette*, once again failed to reach lofty chart territory, the members of Accept — guitarist Wolf Hoffman, bassist Peter Baltes, and drummer Stefan Kaufmann — knew something drastic had to be done. It was decided to part with both guitarist Jorg Fisher and the band's most recognizable member, vocalist Udo Dirkschneider, and turn Accept in a more commercial musical direction. While this bold move horrified some of the group's longtime supporters, the change was made, according to Hoffman not out of necessity but from cold, calculated, Teutonic logic.

"We had taken Accept just about as far as it could go with Udo," Hoffman said. "Because of his voice and his taste in music, we were limited in the kind of music we could play. We were writing songs with melodies and vocal lines that Udo just couldn't perform that well. He knew it and we knew it. It was a mutual decision. He knew it was time to move on, and his first solo album was quite good. In fact, we all made contributions to that album. We only wish him



Peter Baltes: One of the hold-overs after Accept's house cleaning.

Neil Zlozower



the best and we know he feels the same about us. It's the start of a new era for Accept — and we can promise the fans that it will be the best era yet."

The dawning of that promised new era has been long in coming. In the year since Accept's parting with Udo, the band has gone through a number of vocalists in their quest for the right one to lead them to the rock and roll promised land. Today, however, the band feel they have

finally found their man — an American from Denver, Colorado, named David Reece. Why would this quintessentially European metal band seek an American vocalist to communicate their musical message? Hoffman feels the answer is obvious.

"America is the biggest and most important market for heavy metal," he said. "We have had some success in Europe throughout our career, and we're very thankful for that. But we know

that for Accept to ever be thought of as a great band, we have to have the same kind of success in America. Today, America is very much more receptive to the kind of music we play than ever before. When we first came over, a few years back, we were one of very few true metal bands. That has changed a great deal in recent years.

"In some ways, we feel that this is the ideal time for Accept," he added. "And we know that we've reached a critical point in the band's career. We know that if we don't make a big impact soon, we may never do it. That would be a shame, because we feel that Accept is truly a special kind of band. With the new lineup, we will finally be able to make the kind of music we feel in our hearts — and that should take us to the top."

Judging from Accept's new LP, Hoffman may be right. The hard-edged guitar sounds are still there, and so are the Wagnerian melodies which have always set the group apart from more conventional metal fare. But now there's a new element that may well spell big-time success for these Kraut rockers — a vocalist who can sing instead of merely growl. Reece is the genuine article, a died-in-the wool rock vocalist who can carry a tune, sing on key *and* hit the high notes. Compared to some of their previous one-dimensional efforts, this new material is the proverbial breath of fresh air.

"We are obviously very pleased with the new album," Hoffman said. "It's nice that Accept has been able to try so many different styles of music on this LP. We've always wanted to do more melodic material, but this is the first time we've had a vocalist who felt comfortable singing that kind of song. I don't think there's any question that this is our best album, particularly for the American market. We expect this record to sell a lot of copies, and we want it to. We're not shy about saying that. We've struggled for many years, and now is the time for us to taste some success."

Their new album may bring thousands of new fans into the Accept fold. But the band knows the key to Stateside success may hinge on landing an American tour that will alert the metal-mad rabble from coast to coast to their new lineup and sound. Having previously opened for the likes of Kiss and Judas Priest in America, Accept are well aware that the right tour could spell success for them in the months ahead.

"We've always been lucky in our ability to get good tours," Hoffman said. "With as many great tour packages as there are at the moment, it becomes more important than ever for a headliner to find an opening act that can help sell tickets. We've proven we can do that in the past, and that ability will only increase in the future. We have a very dedicated group of fans and we know they'll be very pleased with the changes we have made with the band. Now, we also hope to bring in many new fans who will realize that Accept is one of the best hard rock bands in the world." □



Wolf Hoffman: "America is the most important market for heavy metal."



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## LOVE BITES

As recorded by Def Leppard

STEVE CLARK  
PHIL COLLEN  
JOE ELLIOTT  
ROBERT JOHN LANGE  
RICK SAVAGE

When you make love  
Do you look in your mirror  
Who do you think of  
Does he look like me  
Do you tell lies  
And say that it's forever  
Do you think twice  
Or just touch and see  
Ooh babe  
Oh yeah.

When you're alone  
Do you let go  
Are you wild and willing  
Or is it just for show ooh come on.

I don't wanna touch you too much baby  
'Cause making love to you might drive me crazy  
I know you think that love is the way you make it  
So I don't wanna be there when you decide to break it no.

*Love bites love bleeds  
It's bringing me to my knees  
Love lives love dies  
It's no surprise  
Love begs love pleads  
It's what I need.*

When I'm with you  
Are you somewhere else  
Am I getting through  
Or do you please yourself  
When you wake up  
Will you walk out  
It can't be love  
If you throw it about  
Ooh babe.

I don't wanna touch you too much baby  
'Cause making love to you might drive me crazy oh.

*Love bites love bleeds  
It's bringing me to my knees  
Love lives love dies  
It's no surprise  
Love begs love pleads  
It's what I need.*

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## HARVESTER OF SORROW

As recorded by Metallica

**JAMES HETFIELD  
LARS ULRICH**

*My life suffocates  
Planting seeds of hate  
I've loved turned to hate  
Trapped far beyond my fate  
I give you take  
This life that I forsake  
Been cheated of my youth  
You turned this lie to truth.*

*Anger misery  
You'll suffer unto me  
Harvester of sorrow  
(Language of the mad)  
Harvester of sorrow.*

*Pure black looking clear  
My work is done soon here  
Try getting back to me*

*Get back which used to be  
Drink up shoot in  
Let the beatings begin  
Distributor of pain  
Your loss becomes my gain.*

*Anger misery  
You'll suffer unto me  
Harvester of sorrow  
(Language of the mad)  
Harvester of sorrow.*

*All have said their prayers  
Invade their nightmares  
To see into my eyes  
You'll find where murder lies  
(Infanticide).*

*Harvester of sorrow  
(Language of the mad)  
Harvester of sorrow  
(Language of the mad)  
Harvester of sorrow  
Harvester of sorrow  
Harvester of sorrow.*

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## ...AND JUSTICE FOR ALL

As recorded by Metallica

**JAMES HETFIELD  
LARS ULRICH  
KIRK HAMMETT**

*Halls of justice painted green  
Money talking  
Power wolves beset your door  
Hear them stalking  
Soon you'll please their appetite  
They devour  
Hammer of justice crushes you  
Overpower.*

*The ultimate in vanity  
Exploiting their supremacy  
I can't believe the things you say  
I can't believe  
I can't believe the price you pay  
Nothing can save you  
Justice is lost justice is raped  
Justice is gone  
Pulling your strings  
Justice is done  
Seeking no truth  
Winning is all  
Find it so grim so true so real.*

*Apathy their stepping stone  
So unfeeling  
Hidden deep animosity so  
deceiving  
Through your eyes their light  
burns  
Hoping to find  
Inquisition sinking you  
With prying minds.*

*The ultimate in vanity  
Exploiting their supremacy  
I can't believe the things you say  
I can't believe  
I can't believe the price you pay  
Nothing can save you  
Justice is lost justice is raped  
Justice is gone  
Pulling your strings  
Justice is done  
Seeking no truth  
Winning is all  
Find it so grim so true so real.*

*Lady justice has been raped  
Truth assassin  
Rolls of red tape seal your lips  
Now you're done in  
Their money tips her scales  
again  
Make your deal  
Just what is truth I cannot tell  
cannot feel.*

*The ultimate in vanity  
Exploiting their supremacy  
I can't believe the things you say  
I can't believe  
I can't believe the price we pay  
Nothing can save you  
Justice is lost justice is raped  
Justice is gone  
Pulling your strings  
Justice is done  
Seeking no truth  
Winning is all  
Find it so grim so true so real.*

*Seeking no truth winning is all  
Find it so grim so true so real.*

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**ALEX MITCHELL**  
**GARY SUNSHINE**

**Calling all children of the rising  
sun  
I'm calling on you baby 'cause  
you are the one  
Ah let's go down and get us  
some action  
Come on little baby give me  
satisfaction  
The highway soul is burning  
mile after mile  
The eagle cries out to the god in  
the sky.**

**Oh baby can't you hear the call  
of the wild  
The call of the wild.**

Calling all children of the velvet  
night  
Get your motor down to the city  
of light  
Take your baby by the hand  
Jam it on down to the promised  
land  
The highway child knows no  
space or time  
Tonight I'm going to take you  
out of your mind.

Oh baby can't you hear the call  
of the wild  
The call of the wild  
The call of the wild  
The call of the wild.

Calling all children of electric  
ages  
Calling all the gods and the  
fools and sages  
Don't let your people down in a  
river of sadness  
Yeah get your people down to  
the sea of madness  
The highway child knows no  
space or time  
The eagle cries out to the god in  
the sky.

**Baby can't you hear the call of  
the wild**  
**Baby can't you hear the call of  
the wild**  
**The call of the wild**  
**The call of the wild.**

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## WHERE DOES ALL THE MONEY GO

As recorded by Anvil

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DICKSON**

*Overdraft and NSF  
When I sign my name  
All in the line of duty  
When playing in the game  
A piece of pie a cut of the take  
Nothin' left for me  
Keep your eye on the money  
Livin' ain't for free.*

*I wanna know  
Where does all the money go.*

*Bankrupt and out of cash  
Never pay bills on time  
Interest and mortgage rates  
Are always on the climb  
Income tax and revenue  
Are something to evade  
No need to worry  
When you've got it made.*

*I wanna know  
Where does all the money go.*

*Administrative aggravation  
Monetary deprivation  
All in all the situation's  
Hopeless  
Contractual reciprocation  
Financial evaluation  
After all negotiations.*

*I wanna know  
Where does all the money go.*

*Repossess your furniture  
Foreclosure on your loan  
No way to call for help  
When they disconnect your  
phone  
Bouncing cheques and credit  
cards  
Only time to borrow  
Living on a shoe string  
Where will I be tomorrow.*

*I wanna know  
Where does all the money go.*

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## MADALAINE

As recorded by Winger

**K. WINGER**  
**R. BEACH**

Yeah, hey  
Tell you 'bout this lady  
Such tender eyes  
Such a sweet believer  
The story never lies  
When I found you girl you were  
so far down  
A black cat in disguise  
How in the world could it come  
to this  
Couldn't you see that you'd gone  
too far  
Saving your soul for that one  
last kiss  
Living your wish upon a star.

**Madalaine oh**  
**This is love too tough to tame**  
**Madalaine oh**  
**Beware of the girl**  
**Beware of the pain.**

Running scared through the  
dark of the day  
The story never dies  
But the names keep changin'  
and the faces fade  
Take you dead or alive  
How in the world could it come  
to this  
Couldn't you see that you'd gone  
too far  
Saving your soul for that one  
last kiss  
Living your wish upon a star.

**Madalaine oh**  
**This is love too tough to tame**  
**Madalaine oh**  
**Beware of the girl**  
**Beware of the pain.**

All of your glory was left like an  
angry child  
Waiting to take your luck away  
But you can't see you're still  
running wild  
Oh Madalaine  
Don't run away from me.  
(Repeat chorus)

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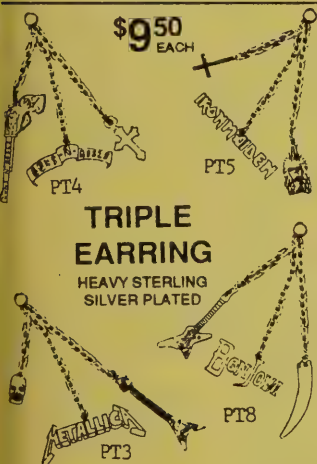
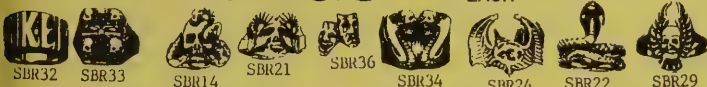


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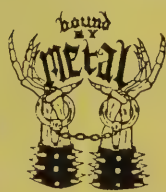
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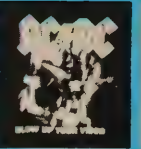
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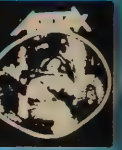
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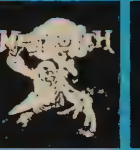
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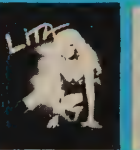
1038 PINK FLOYD  
COLLAGE



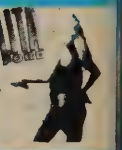
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1042 LITA FORD  
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1044 MAIDEN  
SOMEWHERE



1045 MAIDEN  
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1046 MAIDEN  
MADNESS



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1048 MAIDEN  
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CRUNCH



1050 MAIDEN  
ACES HIGH



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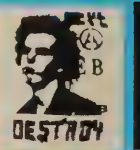
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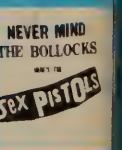
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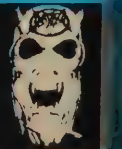
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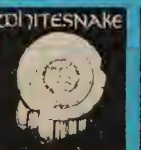
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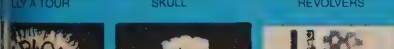
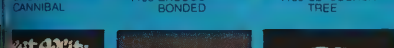
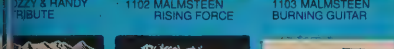
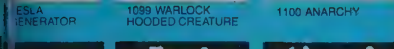
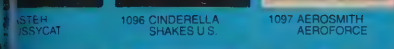
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1132	METALLICA JUSTICE FOR ALL	1154	PIL - HAPPY?
1133	CINDERELLA HEADRESS	1155	PINK FLOYD - WALL
1134	RIGOR MORTIS	1156	ROBERT PLANT COLLAGE
1135	KREATOR - LOGO	1157	S.O.D. MACHINE GUN
1136	POISON - LONG LIVE ROCK	1158	SAM HAIN
1137	POISON - SAY AAH	1159	SAXON - GROUP
1138	ROBERT PLANT NOW & ZEN	1160	SAXON - 89 TOUR
1139	SUICIDAL TENDENCIES	1161	SCORPIONS
1140	ACE FREHLEY FREHLEY'S COMET	1162	SIX PISTOLS SAVE THE QUEEN
1141	BELINDA CARLISLE 1988 TOUR	1163	SIX PISTOLS ANARCHY IN U.K.
1142	C.O.C.	1164	VINNIE VINCENT INVASION

## POSTERS NOT SHOWN:

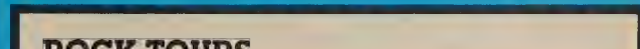
2021	GENE (KISS)	2051	JIM MORRISON
2023	WARLOCK	2052	GREAT WHITE
2024	MAIDEN	2053	FASTER
	(MADNESS)		PUSSYCAT
2025	MEGADETH	2054	L.A. GUNS
	(PEACE KILLS)	2055	CRUE
2026	KISS (MIRROR)		(PORTRAITS)
2028	LITA FORD	2056	MALMSTEEN
2029	RANDY RHODES	2057	REIGN IN
2031	TRACY LORDS		BLOOD
2032	MAIDEN	2058	MAIDEN
	(7TH SON)		(WOMEN)
2033	WHITE LION	2059	MAIDEN
	(GROUP)		(SOMEWHERE)
2034	HENRIX	2060	MAIDEN
2035	SAVATAGE		(TWILIGHT)
2036	SID VICIOUS	2061	SID & NANCY
	(DRUGS KILL)	2062	DOKKEN
2037	OZZY & RANDY	2064	ANTHRAX
2038	WHITESNAKE	2065	KISS (LOGO)
2039	RATT	2067	HEART
2040	MEGADETH	2068	ULTIMATE SIN
2041	GENE (MAKEUP)	2069	KISS (COLLAGE)
2042	PAUL (MAKEUP)	2070	BANGLES
2043	PETER (MAKEUP)	2071	VAN HALEN
2044	ACE (MAKEUP)	2072	MAIDEN
2045	SLAYER (REIGN)		(PHANTOM)
2046	MEGADETH	2073	SLAYER
	(RADIATION)	2074	MAIDEN
2047	COVERDALE		(GROUP)
2048	PERKINS	2075	MOTORHEAD
2049	KINGDOM COME		(GROUP)
2050	BELINDA	2015	STEVIE NICKS
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	RUN TO HILLS	3011 NBA-JOHNSON
3004	IRON MAIDEN	3012 NBA-JORDAN
	MUMMY WALL	3013 KIMBERLY
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	DECEMBER 86	3016 FREDDIE
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## POSTERS



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QUESTIONS

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TOTAL ORDER

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SALES OFFICE 914-769-9126

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A/C	AEROSMITH	ANTHOLOGY (DBL IMP)	12 75	A	HAMMERWITCH	RETURN TO SALEM	7 75
A/C	ANTHRAX	STATE OF EUPHORIA	9 75	A/C	HELLOWEEN	KEEPER PT II	8 75
A	ANTHRAX	MAKE ME LAUGH (12 IMP)	8 75	A/C	INSTED	BONDS OF FRIENDSHIP (HC)	8 75
A	ANTHRAX	MAKE ME LAUGH (P.D)	11 75	A	INSTIGATORS	SHOCK GUN (HC)	8 75
A/C	ARMORED SAINT	LIVE	6 75	A/C	JETBOY	FEEL THE SHAKE	8 75
A/C	BANSHEE	CRY IN THE NIGHT	7 75	A/C	KIX	BLOW MY FUSE	8 75
A/C	BEOWULF	LOST MY HEAD (HC)	8 75	A/C	LIEGELORD	MASTER CONTROL	8 75
A/C	BOLD	SPEAK OUT (HC)	8 75	A/C	MISFITS	WALK AMONG US	8 75
A/C	BULLET BOYS	BULLET BOYS	8 75	A	MOTLEY CRUE	RAW TRACKS (JAP)	21 75
A/C	BON JOVI	NEW JERSEY	9 75	A/C	NUCLEAR ASSAULT	FIGHT TO BE FREE	7 75
A/C	CLOVENHOOF	DOMINATOR (IMP)	12 75	A/C	NUM SKULL	RITUALLY ABUSED	8 75
A/C	CRYPTIC SLAUGHTER	STREAM OF CONSCIOUSNESS (HC)	8 75	A/C	QZZY OSBOURNE	NO REST FOR THE WICKED	8 75
A/C	DANZIG	DANZIG	8 75	A/C	RACER X	LIVE	8 75
A/C	DEAD END	SHAMBARA	8 75	A/C	ROUGHHOUSE	ROUGHHOUSE	8 75
A/C	DEATH	LEPROSY	8 75	A	SCREWDRIVER	WE'VE GOT THE POWER (HC)	13 75
A	GUNS & ROSES	LIVE APPATITE (JAP)	21 75	A/C	7 SECONDS	OURSELVES (HC)	8 75
A	HYDRA VEIN	RATHER DEATH (IMP)	12 75	A/C	TORPEDOES	BLOW ME OR DIE (HC)	8 75
A/C	HERETIC	BREAKING POINT	8 75	A/C	VIXEN	EDGE OF A BROKEN HEART	8 75
A	HARD-ONS	DICK CHEESE (HC)	8 75	A	VICE SQUAD	LIVE AND LOUD (HC)	10 75

### IMPORTANT NOTICE TO BANDS THAT HAVE DEMO TAPES

THE END OF THE RAINBOW IS WORKING WITH A GROUP THAT HAS MAJOR DISTRIBUTION IN ASIA, EUROPE AND THE UNITED STATES. THIS GROUP IS LOOKING FOR FRESH YOUNG TALENT IN THE ROCK AND METAL COMMUNITY. PLEASE HELP THE END OF THE RAINBOW HELP YOUR BAND BY SENDING YOUR DEMO TO

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## BLOOD ON THE ICE

As recorded by Anvil

LIPS  
ALLISON  
REINER  
DICKSON

Slap shot sucker shot  
Down on your knees  
Skate to the face  
You're gouged and you bleed.

Tussle and muscle  
Flare like a rocket  
Goon squad hired hit  
A buck in the pocket.

Blood on the ice.

Puck shy black eye  
Jam in the corner  
Tangled up beat up  
A body for the coroner.

Blood on the ice.

Pile up punch out  
In the end zone  
Puck in the mouth  
The sound of crushed bone.

Blood on the ice.

Shoot to score  
Fight to kill  
Play to win  
Cheer for more.

Rookie rabbit punches  
Blow to blow  
Duck and punch  
Dance toe to toe.

Face off square off  
Cross check to the jaw  
High stick end butt  
You wanna break the law.

Blood on the ice.

Pounding away to win the fight  
Blood on the ice  
Black and blue red on white  
Blood on the ice.

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- 1002 GENE SIMMONS
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- 1007 MOTLEY CRUE/NIKKI SIXX
- 1003 PAUL STANLEY
- 1009 VAN HALEN/EDDIE

## PATCHES \$2.25

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- 1002 AC/DC/FLICK OF SWITCH
- 1034 AC/DC/FLY ON THE WALL
- 1000 AC/DC/LOGO
- 1057 ANTHRAX/NO FRILLS
- 1047 ANTHRAX/SPREADING DISEASE
- 1003 BLACK SABBATH/LIVE EVIL
- 1066 BON JOVI/SLIPPERY
- 1050 CINDERELLA/NIGHT SONGS
- 1058 CULT
- 1020 DEF LEPPARD/LOGO
- 1005 DEF LEPPARD/PYROMANIA
- 1021 DEF LEPPARD/TRIANGLE
- 1035 IRON MAIDEN/LIVE AFTER DEATH
- 1008 IRON MAIDEN/PIECE OF MIND
- 1006 JUDAS PRIEST/ENGENCE
- 1054 KING DIAMOND
- 1032 KISS/ANIMALIZE
- 1010 KISS/ARMY
- 1039 KISS/DESTROYER
- 1061 KISS/DRESSED TO KILL
- 1009 KISS/LOGO
- 1022 KISS/MAKEUP/4 FACES
- 1064 KISS/ROCK N ROLL OVER
- 1052 KREATOR
- 1011 LED ZEPPELIN/FAREWELL
- 1012 LED ZEPPELIN/KNEB WORTH
- 1053 LIZZY BORDEN
- 1048 MEGADETH/HVIC
- 1038 METALLICA/ALCOHOLICA
- 1037 METALLICA/CREEPING DEATH
- 1067 METALLICA/DAMAGE
- 1026 METALLICA/LIGHTNING
- 1043 METALLICA/PUPPETS
- 1062 MOTLEY CRUE/GIRLS
- 1024 MOTLEY CRUE/PENTAGRAM
- 1033 MOTLEY CRUE/THEATRE
- 1042 MOTLEY CRUE/WORLD TOUR
- 1013 MOTORHEAD/ACE OF SPADES
- 1041 OZZY OSBOURNE/ULTIMATE SIN
- 1016 PINK FLOYD/DARK SIDE
- 1051 S.O.D.
- 1044 SEX PISTOLS/SID VICIOUS
- 1056 SLAYER/REIGN IN BLOOD
- 1060 SUICIDAL TENDENCIES
- 1030 VAN HALEN/1984 ALBUM
- 1017 VENOM/LOGO
- 1065 VINNIE VINCENT/INVASION
- 1045 WARLOCK
- 1059 WHITESNAKE/LP LOGO

## WORLDS GREATEST 'T' SHIRTS \$11.00

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- 1611 10,000 MANIACS/BLACK/WHITE TOUR
- 1572 AC/DC/BLOW UP VIDEO
- 1053 AC/DC/WHO MADE WHO
- 1493 AEROSMITH/PERMANENT VACATION
- 1404 ALICE COOPER/FIST
- 1179 ANTHRAX/I AM THE MAN
- 1161 ANTHRAX/SKATEBOARD
- 1118 BAUHAUS/BAT LOGO
- 1183 BON JOVI/SLIPPERY
- 1057 BOSTON/3RD STAGE TOUR
- 1303 C.O.C.
- 1059 CINDERELLA/SHAKES U.S.
- 1313 DEAD KENNEDYS/LOGO
- 1488 DEF LEPPARD/HYSTERIA
- 1839 DEF LEPPARD/PORTRAIT
- 1640 DEF LEPPARD/SCREAMING HEAD
- 1489 DOKKEN/BATTLESHIP/LOGO
- 1628 DOKKEN/BOONED
- 1528 EXODUS/BONDED
- 1326 EXPLOITED/PUNKS NOT DEAD
- 1455 FLOTSMAN & JETSAM
- 1254 GRATEFUL DEAD/20 YEARS
- 1487 GREAT WHITE/FINALLY A TOUR
- 1641 GREAT WHITE/TATTOO
- 1435 GUNS 'N' ROSES/APPETITE
- 1604 GUNS 'N' ROSES/LOGO
- 1623 GUNS 'N' ROSES/LOGO
- 1566 HARD ROCK CAFE
- 1615 HURRICANE/LOGO
- 1431 INXS/KICKS
- 1197 IRON MAIDEN/ACES HIGH
- 1196 IRON MAIDEN/MUMMY
- 1201 IRON MAIDEN/WORLD TOUR '87
- 1497 IRON MAIDEN/KILLERS
- 1617 JIMI HENDRIX/FLYING EYE T-DYES22
- 1618 JOE SATRIAN/COSMIC PHOTO
- 1334 JOHNNY ROTTEN/CNOXIOUS
- 1202 JUDAS PRIEST/TURBO
- 1432 KING DIAMOND/PORTRAIT
- 1486 KISS/CRUE/CRAZY
- 1539 KISS/CREATURES OF NITE
- 1614 L.A. GUNS/CROSSED REVOLVERS
- 1613 L.A. GUNS/LP COVER
- 1542 LED ZEPPELIN/PHYSICAL GRAFFITI
- 1269 LED ZEPPELIN/HOUSES OF HOLY
- 1265 LED ZEPPELIN/SWAN SONG'S COLOR
- 1503 LITA FORD/LP COVER
- 1622 LITA FORD/DOUBLE NECK GUITAR
- 1492 MCAULEY SCHENKER
- 1101 MEGADETH/PEACE SELLS
- 1582 MEGADETH/SO FAR SO GOOD
- 1570 METALLICA/ALCOHOLICA
- 1547 METALLICA/COLLAGE
- 1389 METALLICA/CRASH COURSE
- 1072 METALLICA/MASTER OF PUPPETS
- 1075 METALLICA/METAL UP YOUR ASS
- 1559 METALLICA/METALIKATZ
- 1441 MISFITS/SKELETON/CROSS
- 1496 M.O.D.
- 1626 MOTLEY CRUE/COLLAGE
- 1206 MOTLEY CRUE/THEATRE OF PAIN
- 1548 MOTLEY CRUE/UP YOURS
- 1502 MOTLEY CRUE/HOLLYWOOD
- 1208 MOTLEY CRUE/GIRLS GIRLS
- 1420 NIGHTMARE/FREDDY KRUEGER
- 1603 NUCLEAR ASSAULT
- 1279 OZZY & RANDY/TRIBUTE
- 1150 PIL/CIRCULAR LOGO
- 1211 POISON/DRAGGING THE CAT
- 1213 POISON/WIPE BEEN POISONED
- 1212 POISON/LOGO/TALK DIRTY
- 1625 POISON/SAY AHH
- 1351 RAMONES/PRESIDENTIAL SEAL
- 1642 RICHARD MARX/GUITAR
- 1584 ROBERT PLANT/KNOW W'ZEN
- 1356 SID & NANCY/LOVE KILLS
- 1353 S.O.D.
- 1288 SLAYER/DEVIL/REIGN IN BLOOD
- 1033 STRYPER/Y & B ATTACK
- 1608 TROUBLE/SKULL
- 1291 U2/JOSHUA TREE
- 1571 WHITE LION/PRIDE
- 1082 WHITESNAKE/87 TOUR/ALBUM
- 1620 YNGWIE MALMSTEEN/ODYSSEY LP COVER

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FITS ENTIRE BACK OF YOUR JACKET!

- 1000 AC/DC/FLY ON THE WALL
- 1005 ANTHRAX/SPREADING DISEASE
- 1010 BON JOVI/WAIST UP
- 1011 CELTIC PROGRESS/TEMPORERS RETURN
- 1098 DEF LEPPARD/HYSTERIA
- 1023 EXPLOITED/PUNKS NOT DEAD
- 1053 HELLOWEEN
- 1065 GUNS 'N' ROSES/NEW LP
- 1032 IRON MAIDEN/ACES HIGH
- 1030 IRON MAIDEN/LIVE AFTER DEATH
- 1035 IRON MAIDEN/ROOPER
- 1033 IRON MAIDEN/POWERSLAVE
- 1106 KING DIAMOND/FATAL PORTRAIT
- 1049 KISS/DESTROYER
- 1051 KISS/MAKEUP
- 1050 KISS/RED & BLUE GROUP
- 1055 LED ZEPPELIN/SWAN SONG
- 1058 MEGADETH/PEACE SELLS
- 1064 METALLICA/LOGO SHOT
- 1060 METALLICA/LIGHTNING
- 1061 METALLICA/PUPPETS
- 1090 M.O.D./DESTRUCTION
- 1067 MOTLEY CRUE/GIRLS
- 1086 MOTLEY CRUE/CRUE
- 1065 MOTLEY CRUE/THEATRE OF PAIN
- 1073 OZZY OSBOURNE/ULTIMATE SIN
- 1075 PINK FLOYD/DARK SIDE
- 1077 POISON/CRUE SHOT
- 1093 RANDY RHOADS/TRIBUTE
- 1097 SEX PISTOLS/SID VICIOUS
- 1079 SLAYER/REIGN IN BLOOD
- 1082 S.O.D.
- 1094 WHITESNAKE/LP COVER

## Posters \$6.00

ENGLISH IMPORT -  
NOT AVAILABLE IN USA

THESE ITEMS NOT ILLUSTRATED

- 2623 AC/DC/BLOW UP VIDEO
- 1180 BELINDA CARLISLE
- 2390 BON JOVI
- 2630 BOSTON/3RD STAGE
- 5913 CINDERELLA/LOGO/GATE/SMOKE
- 2604 CURE/LOGO 1988
- 2441 DAVID LEE ROTH/UNDERGARMENT
- 1448 DEF LEPPARD/LIVE/LOGO
- 2263 DOKKEN/CRUE
- 1025 DOORS/COLLAGE
- 2457 EUROPE/LOGO/LOGO
- 2611 EUROPE/JOEY
- 2627 EXODUS
- 2648 FASTER PUSSYCAT/LOGO
- 1029 HEART/ANN & NANCY
- 1135 HEART/LOGO
- 3146 INXS/KICK
- 2646 IRON MAIDEN/7TH SUN
- 3171 IRON MAIDEN/PLAY WITH MADNESS
- 2573 JIMI HENDRIX/CAR
- 1181 JOE SATRIAN
- 3179 KINGDOM COME/GRP
- 2143 KISS/COLLAGE
- 4043 KISS/MAKEUP
- 1033 LED ZEPPELIN/COLLAGE
- 1166 LITA FORD/LIVE
- 0340 MADONNA/SEE THRU TOP
- 2633 MEGADETH/POSED GRP
- 2225 MOTLEY CRUE/CLOSEUP
- 2569 MOTLEY CRUE/4 FACES
- 2258 OZZY OSBOURNE/TATTOOS
- 2620 PINK FLOYD/WORLD TOUR
- 2200 PUNKS/LONDON STREET SCENE
- 0172 SAMANTHA FOX/TOPESS/SHORTS
- 1168 SAVATAGE/LOGO
- 0197 SEX PISTOLS/STANDING
- 0203 SEX PISTOLS/GRP/POSED
- 1494 SLAYER/CONCERT SHOT
- 0480 STRYPER/SOLDIERS
- 0648 VAN HALEN/4 LIVE SHOTS
- 2169 VENOM/LOGO
- 1167 WARLOCK
- 2641 WHITE LION/CRUE
- 3145 WHITESNAKE/LIVE ON STAGE
- 2223 YNGWIE MALMSTEEN/LIVE



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### BACKSTAGE PASSES \$10

Actual, Unused Passes

- |  |  |
|--|--|
| 1003 <input type="checkbox"/> Aerosmith    | 1097 <input type="checkbox"/> Metallica      |
| 1007 <input type="checkbox"/> Alice Cooper | 1100 <input type="checkbox"/> Motley Crue    |
| 1177 <input type="checkbox"/> Bon Jovi     | 1101 <input type="checkbox"/> Ozzy Osbourne  |
| 1039 <input type="checkbox"/> Def Leppard  | 1112 <input type="checkbox"/> Pink Floyd     |
| 1024 <input type="checkbox"/> Dokken       | 1300 <input type="checkbox"/> Poison         |
| 1066 <input type="checkbox"/> Heart        | 1214 <input type="checkbox"/> Queensryche    |
| 1077 <input type="checkbox"/> Iron Maiden  | 1146 <input type="checkbox"/> Sex Pistols    |
| 1089 <input type="checkbox"/> Kiss         | 1197 <input type="checkbox"/> David Lee Roth |
|  | 1163 <input type="checkbox"/> Van Halen      |

### BACK PATCHES \$6

Covers Entire Back of Jacket

- |  |   |
|--|---|
| 1036 <input type="checkbox"/> AC/DC                          | 1055 <input type="checkbox"/> Kiss - Destroyer              |
| 1005 <input type="checkbox"/> Anthrax                        | 1058 <input type="checkbox"/> Megadeth - Peace Sells        |
| 1010 <input type="checkbox"/> Bon Jovi                       | 1061 <input type="checkbox"/> Metallica - Lightning         |
| 1038 <input type="checkbox"/> Def Leppard                    | 1062 <input type="checkbox"/> Metallica - Puppets           |
| 1029 <input type="checkbox"/> Guns N' Roses - Appetite       | 1063 <input type="checkbox"/> Metallica - Kill 'em All      |
| 1105 <input type="checkbox"/> Guns N' Roses - Rape Scene     | 1064 <input type="checkbox"/> Metallica - Jump Into Fire    |
| 1036 <input type="checkbox"/> Guns N' Roses - Robotic Logo   | 1072 <input type="checkbox"/> Metallica - Like a Maniac     |
| 1030 <input type="checkbox"/> Iron Maiden - Live After Death | 1065 <input type="checkbox"/> Motley Crue - Theatre of Pain |
| 1035 <input type="checkbox"/> Iron Maiden - 7th Sun          | 1067 <input type="checkbox"/> Motley Crue - Girls           |
| 1107 <input type="checkbox"/> Iron Maiden - Trooper          | 1075 <input type="checkbox"/> Pink Floyd                    |
| 1035 <input type="checkbox"/> Kiss - Destroyer               | 1077 <input type="checkbox"/> Poison - Group Shot           |
| 1051 <input type="checkbox"/> Kiss - Group w/ Makeup         | 1093 <input type="checkbox"/> Randy Rhoads - Tribute        |
| 1055 <input type="checkbox"/> Led Zeppelin                   | 1096 <input type="checkbox"/> Sex Pistols                   |
| 1058 <input type="checkbox"/> Megadeth - Peace Sells         | 1078 <input type="checkbox"/> Slayer - Hell Awaits          |
| 1061 <input type="checkbox"/> Metallica - Lightning          | 1083 <input type="checkbox"/> Stryper                       |
| 1062 <input type="checkbox"/> Metallica - Puppets            | 1095 <input type="checkbox"/> Whitesnake                    |
| 1063 <input type="checkbox"/> Metallica - Kill 'em All       |   |
| 1064 <input type="checkbox"/> Metallica - Jump Into Fire     |   |
| 1072 <input type="checkbox"/> Metallica - Like a Maniac      |   |
| 1065 <input type="checkbox"/> Motley Crue - Theatre of Pain  |   |
| 1067 <input type="checkbox"/> Motley Crue - Girls            |   |
| 1075 <input type="checkbox"/> Pink Floyd                     |   |
| 1077 <input type="checkbox"/> Poison - Group Shot            |   |
| 1093 <input type="checkbox"/> Randy Rhoads - Tribute         |   |
| 1096 <input type="checkbox"/> Sex Pistols                    |   |
| 1078 <input type="checkbox"/> Slayer - Hell Awaits           |   |
| 1083 <input type="checkbox"/> Stryper                        |   |
| 1095 <input type="checkbox"/> Whitesnake                     |   |

### HEADBANDS \$4.50

- |   |  |
|---|--|
| 1010 <input type="checkbox"/> Def Leppard   | 1016 <input type="checkbox"/> Kiss         |
| 1034 <input type="checkbox"/> Guns N' Roses | 1017 <input type="checkbox"/> Led Zeppelin |
| 1013 <input type="checkbox"/> Iron Maiden   | 1018 <input type="checkbox"/> Motley Crue  |

### WALLETS \$4.50

- |  |   |
|--|---|
| 1010 <input type="checkbox"/> Iron Maiden  | 1015 <input type="checkbox"/> Kiss        |
| 1017 <input type="checkbox"/> Led Zeppelin | 1018 <input type="checkbox"/> Motley Crue |

### T-SHIRTS \$11 From Past Concerts!

Specify Size: M L XL

- |  |  |
|--|--|
| 1054 <input type="checkbox"/> AC/DC - Angus                        | 1400 <input type="checkbox"/> Grateful Dead - Starburst        |
| 1572 <input type="checkbox"/> AC/DC - Blow Up Video                | 1412 <input type="checkbox"/> Great White Shark                |
| 1507 <input type="checkbox"/> AC/DC - Heat Seeker                  | 1331 <input type="checkbox"/> Hanoi Rocks                      |
| 1053 <input type="checkbox"/> AC/DC - Who Made Who                 | 1431 <input type="checkbox"/> INXS - Kicks                     |
| 1381 <input type="checkbox"/> Ace Frehley - Frehleys Comet         | 1627 <input type="checkbox"/> Iron Maiden - 7th Son            |
| 117 <input type="checkbox"/> Aerosmith - Aeroforce                 | 1197 <input type="checkbox"/> Iron Maiden - Aces High          |
| 1229 <input type="checkbox"/> Alice Cooper - Constrictor           | 1642 <input type="checkbox"/> Iron Maiden - Madness            |
| 1404 <input type="checkbox"/> Alice Cooper - Raise Your Fist       | 1198 <input type="checkbox"/> Iron Maiden - Somewhere          |
| 1115 <input type="checkbox"/> Anarchy                              | 1201 <input type="checkbox"/> Iron Maiden - USA Tour '87       |
| 1179 <input type="checkbox"/> Anthrax - I Am The Man               | 1537 <input type="checkbox"/> Kingdom Come                     |
| 1511 <input type="checkbox"/> Anthrax - No Frills                  | 1539 <input type="checkbox"/> Kiss - Destroyer                 |
| 1181 <input type="checkbox"/> Anthrax - Skateboard                 | 1402 <input type="checkbox"/> Kiss - New Album Cover           |
| 183 <input type="checkbox"/> Bon Jovi - Slippery                   | 1486 <input type="checkbox"/> Kiss - Crazy Nights              |
| 1377 <input type="checkbox"/> Bon Jovi - Signatures                | 1539 <input type="checkbox"/> Kiss - Creatures of Nite         |
| 1057 <input type="checkbox"/> Boston - 3rd Stage Tour              | 1614 <input type="checkbox"/> L.A. Guns - Sex Boogie           |
| 1060 <input type="checkbox"/> Cinderella - Portrait                | 1540 <input type="checkbox"/> L.A. Guns                        |
| 1520 <input type="checkbox"/> C.O.C. - Nothing Remains             | 1619 <input type="checkbox"/> Led Zeppelin - Gods              |
| 1311 <input type="checkbox"/> Dead Kennedys - Cambodia             | 1266 <input type="checkbox"/> Led Zeppelin - S.S./Full Color   |
| 1490 <input type="checkbox"/> Def Leppard - Women                  | 1269 <input type="checkbox"/> Led Zeppelin - Houses Of Holy    |
| 1488 <input type="checkbox"/> Def Leppard - Hysteria               | 1542 <input type="checkbox"/> Led Zeppelin - Physical Graffiti |
| 1639 <input type="checkbox"/> Def Leppard - Portrait               | 1268 <input type="checkbox"/> Led Zeppelin - Stairway          |
| 1640 <input type="checkbox"/> Def Leppard - Screaming Head         | 1403 <input type="checkbox"/> Lynard Skynyrd - Crest/Eagle     |
| 1432 <input type="checkbox"/> King Diamond                         | 1496 <input type="checkbox"/> M.O.D.                           |
| 1489 <input type="checkbox"/> Dokken - Battleship/Group            | 1646 <input type="checkbox"/> Megadeth - Graveyard             |
| 1490 <input type="checkbox"/> Dokken - Back For The Attack         | 1102 <input type="checkbox"/> Megadeth - Kill For Thrill       |
| 1628 <input type="checkbox"/> Dokken - Group                       | 1101 <input type="checkbox"/> Megadeth - Peace Sells           |
| 1525 <input type="checkbox"/> Dokken - Medallion                   | 1544 <input type="checkbox"/> Megadeth - Radiation             |
| 1249 <input type="checkbox"/> Europe - Eagle Invades               | 1547 <input type="checkbox"/> Metallica - Collage              |
| 1494 <input type="checkbox"/> Faster Pussycat                      | 1072 <input type="checkbox"/> Metallica - Master of Puppets    |
| 1622 <input type="checkbox"/> Lita Ford - Double Neck guitar       | 1073 <input type="checkbox"/> Metallica - Damage Inc.          |
| 1503 <input type="checkbox"/> Lita Ford - LP Cover                 | 1568 <input type="checkbox"/> Metallica - Lightning            |
| 1435 <input type="checkbox"/> Guns N' Roses - Appetite/Destruction | 1074 <input type="checkbox"/> Metallica - Metal Up your Ass    |
| 1482 <input type="checkbox"/> Guns N' Roses - GNR Was Here         | 1389 <input type="checkbox"/> Metallica - Crash Course         |
| 1604 <input type="checkbox"/> Guns N' Roses - Group                | 1342 <input type="checkbox"/> Misfits - Eyeballs               |
| 1623 <input type="checkbox"/> Guns N' Roses - Logo                 | 1421 <input type="checkbox"/> Motley Crue - Bad Boys           |
| 1533 <input type="checkbox"/> Guns N' Roses - Skull                | 1502 <input type="checkbox"/> Motley Crue - Hollywood          |
|  | 1206 <input type="checkbox"/> Motley Crue - Theatre of Pain    |
|  | 146 <input type="checkbox"/> Motley Crue - Up Yours            |

- |   |   |
|---|---|
| 1208 <input type="checkbox"/> Motley Crue - Girls             | 1553 <input type="checkbox"/> S.O.D. - English or Die         |
| 1345 <input type="checkbox"/> Motorhead - Orgasmatron         | 1553 <input type="checkbox"/> Scorpions                       |
| 1420 <input type="checkbox"/> Nightmare - Freddy Krueger      | 1160 <input type="checkbox"/> Sex Pistols - Anarchy in UK     |
| 1278 <input type="checkbox"/> Ozzy Osbourne - Ultimate Sin    | 1443 <input type="checkbox"/> Sex Pistols - Bullocks          |
| 1279 <input type="checkbox"/> Ozzy Osbourne - Randy           | 1355 <input type="checkbox"/> Sex Pistols - Out of This World |
| 1651 <input type="checkbox"/> Ozzy - Rock/Ultimate            | 1433 <input type="checkbox"/> Slayer - I Want Action          |
| 1261 <input type="checkbox"/> Jimmy Page - Zeppelin           | 1288 <input type="checkbox"/> Slayer - Devil/Reign in Blood   |
| 1149 <input type="checkbox"/> Peace Sign                      | 1033 <input type="checkbox"/> Stryper - Y & B Attack          |
| 1483 <input type="checkbox"/> Pink Floyd - Collage            | 1559 <input type="checkbox"/> Warlock - LP Cover              |
| 1484 <input type="checkbox"/> Pink Floyd - Bombers            | 1291 <input type="checkbox"/> U2 - Joshua Tree                |
| 1571 <input type="checkbox"/> Pink Floyd - The Wall           | 1647 <input type="checkbox"/> Van Halen - EU812               |
| 1578 <input type="checkbox"/> Robert Plant - Now & Zen        | 1649 <input type="checkbox"/> Van Halen - Eddie               |
| 1211 <input type="checkbox"/> Poison - 4 Faces/Cat Dragged    | 1477 <input type="checkbox"/> White Lion - Rock-n-Roar        |
| 1212 <input type="checkbox"/> Poison - Logo/Talk Dirty        | 1478 <input type="checkbox"/> White Lion - Photo/Black        |
| 1433 <input type="checkbox"/> Poison - I Want Action          | 1082 <input type="checkbox"/> Whitesnake - 87 Tour/Album      |
| 1625 <input type="checkbox"/> Poison - Say AAH                | 1621 <input type="checkbox"/> Yngwie Malmsteen - Guitar       |
| 1079 <input type="checkbox"/> Queensryche - Rage For Order    | 1652 <input type="checkbox"/> Yngwie Malmsteen - Force        |
| 1214 <input type="checkbox"/> Randy Rhoads - Solo             |   |
| 1523 <input type="checkbox"/> David Lee Roth                  |   |
| 1495 <input type="checkbox"/> Rush                            |   |
| 1353 <input type="checkbox"/> S.O.D. - English or Die         |   |
| 1553 <input type="checkbox"/> Scorpions                       |   |
| 1160 <input type="checkbox"/> Sex Pistols - Anarchy in UK     |   |
| 1443 <input type="checkbox"/> Sex Pistols - Bullocks          |   |
| 1355 <input type="checkbox"/> Sex Pistols - Out of This World |   |
| 1433 <input type="checkbox"/> Slayer - I Want Action          |   |
| 1288 <input type="checkbox"/> Slayer - Devil/Reign in Blood   |   |
| 1033 <input type="checkbox"/> Stryper - Y & B Attack          |   |
| 1559 <input type="checkbox"/> Warlock - LP Cover              |   |
| 1291 <input type="checkbox"/> U2 - Joshua Tree                |   |
| 1647 <input type="checkbox"/> Van Halen - EU812               |   |
| 1649 <input type="checkbox"/> Van Halen - Eddie               |   |
| 1477 <input type="checkbox"/> White Lion - Rock-n-Roar        |   |
| 1478 <input type="checkbox"/> White Lion - Photo/Black        |   |
| 1082 <input type="checkbox"/> Whitesnake - 87 Tour/Album      |   |
| 1621 <input type="checkbox"/> Yngwie Malmsteen - Guitar       |   |
| 1652 <input type="checkbox"/> Yngwie Malmsteen - Force        |   |

### EMBROIDERED PATCHES \$2.50

- |   |  |   |
|---|--|---|
| 1000 <input type="checkbox"/> AC/DC               | 1100 <input type="checkbox"/> Guns N' Roses - Cutout | 1090 <input type="checkbox"/> Ozzy Osbourne |
| 1063 <input type="checkbox"/> Aerosmith           | 1107 <input type="checkbox"/> Guns N' Roses - Ribbon | 1054 <input type="checkbox"/> Peace Sign    |
| 1064 <input type="checkbox"/> Anthrax             | 1113 <input type="checkbox"/> Guns N' Roses - Gun    | 1032 <input type="checkbox"/> Pink Floyd    |
| 1046 <input type="checkbox"/> Black Sabbath       | 1017 <input type="checkbox"/> Iron Maiden            | 1034 <input type="checkbox"/> Poison        |
| 1005 <input type="checkbox"/> Bon Jovi            | 1102 <input type="checkbox"/> King Diamond           | 1035 <input type="checkbox"/> Randy Rhodes  |
| 1077 <input type="checkbox"/> Celtic Frost - Logo | 1013 <input type="checkbox"/> Kingdom Come           | 1062 <input type="checkbox"/> Sex Pistols   |
| 1008 <input type="checkbox"/> Cinderella          | 1019 <input type="checkbox"/> Kiss                   | 1038 <input type="checkbox"/> Slayer        |
| 1049 <input type="checkbox"/> Def Leppard         | 1020 <input type="checkbox"/> Led Zeppelin           | 1040 <input type="checkbox"/> Stryper       |
| 1050 <input type="checkbox"/> Dokken              | 1024 <input type="checkbox"/> Megadeth               | 1041 <input type="checkbox"/> Van Halen     |
| 1099 <input type="checkbox"/> Faster Pussycat     | 1026 <input type="checkbox"/> Metallica              | 1112 <input type="checkbox"/> Warlock       |
| 1023 <input type="checkbox"/> Great White         | 1031 <input type="checkbox"/> Motley Crue            | 1069 <input type="checkbox"/> White Lion    |
|   | 1044 <input type="checkbox"/> Motormead              | 1043 <input type="checkbox"/> Whitesnake    |

### FULL COLOR STICKERS \$2

- |   |   |   |
|---|---|---|
| 1002 <input type="checkbox"/> AC/DC         | 1088 <input type="checkbox"/> Hanoi Rocks   | 1118 <input type="checkbox"/> Motley Crue |
| 1038 <input type="checkbox"/> Cult          | 1091 <input type="checkbox"/> Iron Maiden   | 1125 <input type="checkbox"/> Peace Sign  |
| 1044 <input type="checkbox"/> Cure          | 1096 <input type="checkbox"/> Johnny Rotten | 1137 <input type="checkbox"/> Ratt        |
| 1052 <input type="checkbox"/> Damned        | 1096 <input type="checkbox"/> Judas Priest  | 1146 <input type="checkbox"/> S.O.D.      |
| 1055 <input type="checkbox"/> Dead Kennedys | 1104 <input type="checkbox"/> Led Zeppelin  | 1147 <input type="checkbox"/> Sam Hain    |
| 1060 <input type="checkbox"/> Def Leppard   | 1110 <input type="checkbox"/> Metallica     | 1150 <input type="checkbox"/> Sex Pistols |
| 1128 <input type="checkbox"/> Guns N' Roses | 1114 <input type="checkbox"/> Misfits       | 1193 <input type="checkbox"/> U2          |

### Door Flags \$15

2 x 6 ft Totally Bitchin Designs

- |   |  |
|---|--|
| 5000 <input type="checkbox"/> AC/DC         | 5017 <input type="checkbox"/> Led Zeppelin |
| 5007 <input type="checkbox"/> Doors         | 5035 <input type="checkbox"/> Ozzy & Randy |
| 5010 <input type="checkbox"/> Guns N' Roses | 5024 <input type="checkbox"/> Pink Floyd   |
| 5014 <input type="checkbox"/> Jimi Hendrix  | 5009 <input type="checkbox"/> Sex Pistols  |
| 5016 <input type="checkbox"/> Kiss - Makeup | 5039 <input type="checkbox"/> Whitesnake   |

### SUPER SQUARE BUTTONS 3 / \$6

- |   |  |  |
|---|--|--|
| 1019 <input type="checkbox"/> Anthrax         | 1006 <input type="checkbox"/> Iron Maiden  | 1023 <input type="checkbox"/> Ozzy Osbourne    |
| 1000 <input type="checkbox"/> Bon Jovi        | 1010 <input type="checkbox"/> Kiss         | 1025 <input type="checkbox"/> Poison           |
| 1004 <input type="checkbox"/> Cinderella      | 1057 <input type="checkbox"/> L.A. Guns    | 1026 <input type="checkbox"/> Randy Rhodes     |
| 1051 <input type="checkbox"/> Def Leppard     | 1013 <input type="checkbox"/> Led Zeppelin | 1026 <input type="checkbox"/> Samantha Fox     |
| 1055 <input type="checkbox"/> Faster Pussycat | 1040 <input type="checkbox"/> Megadeth     | 1044 <input type="checkbox"/> Sex Pistols      |
| 1058 <input type="checkbox"/> Lita Ford       | 1014 <input type="checkbox"/> Metallica    | 1029 <input type="checkbox"/> Van Halen        |
| 1053 <input type="checkbox"/> Guns N' Roses   | 1016 <input type="checkbox"/> Motley Crue  | 1061 <input type="checkbox"/> Yngwie Malmsteen |

### EMBROIDERED BACK PATCHES \$7.50

Cut-Outs, Logos - Real Sharp!

- |   |   |  |
|---|---|--|
| 1062 <input type="checkbox"/> Aerosmith       | 1055 <input type="checkbox"/> Kiss - Logo   | 1031 <input type="checkbox"/> Pink Floyd   |
| 1000 <input type="checkbox"/> Anthrax         | 1107 <input type="checkbox"/> Kingdom Come  | 1033 <input type="checkbox"/> Poison       |
| 1003 <input type="checkbox"/> Bon Jovi        | 1063 <input type="checkbox"/> Guns N' Roses | 1034 <input type="checkbox"/> Randy Rhodes |
| 1007 <input type="checkbox"/> Cinderella      | 1072 <input type="checkbox"/> L.A. Guns     | 1065 <input type="checkbox"/> Sex Pistols  |
| 1042 <input type="checkbox"/> Def Leppard     | 1021 <input type="checkbox"/> Led Zeppelin  | 1038 <input type="checkbox"/> Stryper      |
| 1048 <input type="checkbox"/> Dokken          | 1024 <input type="checkbox"/> Megadeth      | 1083 <input type="checkbox"/> Warlock      |
| 1056 <input type="checkbox"/> Faster Pussycat | 1025 <input type="checkbox"/> Metallica     | 1043 <input type="checkbox"/> Whitesnake   |
| 1010 <input type="checkbox"/> Grateful Dead   | 1030 <input type="checkbox"/> Motley Crue   | 1064 <input type="checkbox"/> Sid Vicious  |
| 1016 <input type="checkbox"/> Iron Maiden     | 1099 <input type="checkbox"/> Peace Sign    |  |

### PROMO GLOSSIES \$5

8x10 Originals (Collectors Item)

- |   |  |
|---|--|
| 1002 <input type="checkbox"/> AC/DC                 | 1058 <input type="checkbox"/> Kiss - Makeup/4 Pics |
| 1003 <input type="checkbox"/> Aerosmith             | 1085 <input type="checkbox"/> Motley Crue          |
| 1006 <input type="checkbox"/> Alice Cooper          | 1194 <input type="checkbox"/> Stevie Nicks         |
| 1017 <input type="checkbox"/> Bon Jovi - Jon        | 1202 <input type="checkbox"/> Ozzy - Randy         |
| 1018 <input type="checkbox"/> Bon Jovi - Group      | 1202 <input type="checkbox"/> Pink Floyd           |
| 1027 <input type="checkbox"/> David Lee Roth - Band | 1200 <input type="checkbox"/> Poison               |
| 1199 <input type="checkbox"/> Def Leppard           | 1210 <input type="checkbox"/> Sex Pistols          |
| 1215 <input type="checkbox"/> Guns N' Roses         | 1210 <input type="checkbox"/> Samantha Fox         |
| 1038 <input type="checkbox"/> Hanoi Rocks           | 1110 <input type="checkbox"/> Sex Pistols          |
| 1039 <input type="checkbox"/> Heart                 | 1122 <input type="checkbox"/> Van Halen            |
| 1044 <input type="checkbox"/> Iron Maiden           | 1127 <input type="checkbox"/> Whitesnake           |
| 1045 <input type="checkbox"/> Jimi Hendrix          | 1129 <input type="checkbox"/> Yngwie Malmsteen     |
| 1057 <input type="checkbox"/> Kiss - Live/79        |  |

### HUGE SILK FLAGS \$14

- |   |  |
|---|--|
| 1018 <input type="checkbox"/> AC/DC         | 1009 <input type="checkbox"/> Led Zeppelin           |
| 1000 <input type="checkbox"/> Alice Cooper  | 1023 <input type="checkbox"/> Motley Crue            |
| 1006 <input type="checkbox"/> Bon Jovi      | 1015 <input type="checkbox"/> Pink Floyd             |
| 1026 <input type="checkbox"/> Def Leppard   | 1016 <input type="checkbox"/> Ozzy Osbourne          |
| 1026 <input type="checkbox"/> Guns N' Roses | 1014 <input type="checkbox"/> Poison                 |
| 1007 <input type="checkbox"/> Iron Maiden   | 1030 <input type="checkbox"/> Samantha Fox - Topless |
| 1005 <input type="checkbox"/> Jim Morrison  | 1021 <input type="checkbox"/> Sex Pistols            |
| 1008 <input type="checkbox"/> Kiss - Makeup | 1024 <input type="checkbox"/> Stryper                |

### FULL COLOR LIGHTERS \$8

Gold Trim, Reusable

- |   |   |
|---|---|
| 1014 <input type="checkbox"/> Anarchy       | 1008 <input type="checkbox"/> Metallica   |
| 1024 <input type="checkbox"/> Guns N' Roses | 1009 <input type="checkbox"/> Motley Crue |
| 1013 <input type="checkbox"/> Iron Maiden   | 1011 <input type="checkbox"/> Pink Floyd  |
| 1001 <input type="checkbox"/> Kiss          | 1012 <input type="checkbox"/> Slayer      |
| 1005 <input type="checkbox"/> Led Zeppelin  | 1013 <input type="checkbox"/> Stryper     |
| 1006 <input type="checkbox"/> Megadeth      |   |

### SILVERTONE EARRINGS \$5 / PR

- |   |   |
|---|---|
| 1000 <input type="checkbox"/> Ankh                | 1011 <input type="checkbox"/> Mother of Pearl Horn - Bon Jovi |
| 1004 <input type="checkbox"/> Cross - Plain       | 1012 <input type="checkbox"/> Peace Sign                      |
| 1005 <input type="checkbox"/> Cross - Upside Down | 1013 <input type="checkbox"/> Pentagram                       |
| 1007 <input type="checkbox"/> Flying 'V' Guitar   | 1014 <input type="checkbox"/> Razor Blade                     |
| 1010 <input type="checkbox"/> Iron Maiden - Eddie | 1026 <input type="checkbox"/> Skull - Bones                   |

### SCULPTURED NECKLACES \$8

- |   |  |  |
|---|--|--|
| 1000 <input type="checkbox"/> AC/DC         | 1038 <input type="checkbox"/> Great White  | 1036 <input type="checkbox"/> Peace Sign   |
| 1003 <input type="checkbox"/> Anthrax       | 1012 <input type="checkbox"/> Iron Maiden  | 1025 <input type="checkbox"/> Poison       |
| 1006 <input type="checkbox"/> Bon Jovi      | 1015 <input type="checkbox"/> Kiss         | 1040 <input type="checkbox"/> Randy Rhoads |
| 1005 <input type="checkbox"/> Cinderella    | 1017 <input type="checkbox"/> Led Zeppelin | 1030 <input type="checkbox"/> Stryper      |
| 1031 <input type="checkbox"/> Def Leppard   | 1019 <input type="checkbox"/> Megadeth     | 1028 <input type="checkbox"/> Van Halen    |
| 1035 <input type="checkbox"/> Dokken        | 1021 <input type="checkbox"/> Metallica    | 1032 <input type="checkbox"/> Whitesnake   |
| 1039 <input type="checkbox"/> Guns N' Roses | 1022 <input type="checkbox"/> Motley Crue  | 1029 <input type="checkbox"/> ZZ Top       |

### FULL COLOR POSTERS \$6

- |  |   |   |
|--|---|---|
| 1099 <input type="checkbox"/> Alice Cooper - Crawling On Floor | 1123 <input type="checkbox"/> Motley Crue - Fire Extinguisher | 1018 <input type="checkbox"/> Ozzy Osbourne - Randy Tribute |
| 2502 <input type="checkbox"/> Anthrax - Live Shot              | 2258 <input type="checkbox"/> Ozzy Osbourne - Tattoos         | 2620 <input type="checkbox"/> Pink Floyd - World Tour       |
| 2336 <input type="checkbox"/> Cinderella - Group               | 2562 <input type="checkbox"/> Poison - Group                  | 0272 <input type="checkbox"/> Randy Rhoads - Posed Shot     |
| 0750 <input type="checkbox"/> Def Leppard - Live               | 2648 <input type="checkbox"/> Faster Pussycat - Group         | 1675 <input type="checkbox"/> Samantha Fox - Collage        |
| 2263 <input type="checkbox"/> Dokken - Group                   | 1150 <input type="checkbox"/> Lita Ford - Sexy Shot           | 0172 <input type="checkbox"/> Samantha Fox - Topless/Shorts |
| 2648 <input type="checkbox"/> Faster Pussycat - Group          | 1007 <input type="checkbox"/> Guns N' Roses                   | 0580 <input type="checkbox"/> Samantha Fox - 1989 Calendar  |
| 1150 <input type="checkbox"/> Lita Ford - Sexy Shot            | 1029 <input type="checkbox"/> Heart - Ann & Nancy             | 0203 <input type="checkbox"/> Sex Pistols - Group           |
| 1007 <input type="checkbox"/> Guns N' Roses                    | 1135 <input type="checkbox"/> Heart - Group                   | 0200 <input type="checkbox"/> Sid Vicious - Drugs Kill      |
| 1029 <input type="checkbox"/> Heart - Ann & Nancy              | 2570 <input type="checkbox"/> Iron Maiden - Women             | 0648 <input type="checkbox"/> Van Halen - 4 Live Shots      |
| 1135 <input type="checkbox"/> Heart - Group                    | 2406 <input type="checkbox"/> Kiss - Makeup/Group Shot        | 1167 <input type="checkbox"/> Warlock - Female Singer       |
| 2570 <input type="checkbox"/> Iron Maiden - Women              | 0423 <input type="checkbox"/> Kiss - Old/Makeup/Group Shot    | 2641 <input type="checkbox"/> White Lion - Group            |
| 2406 <input type="checkbox"/> Kiss - Makeup/Group Shot         | 1003 <input type="checkbox"/> Led Zeppelin - Collage          | 2223 <input type="checkbox"/> Yngwie Malmsteen - Live       |
| 0423 <input type="checkbox"/> Kiss - Old/Makeup/Group Shot     | 2196 <input type="checkbox"/> Metallica - Group Portrait      |   |

### BUTTONS 5 FOR \$5

5 different for Each Group

- |   |   |
|---|---|
| 1036 <input type="checkbox"/> AC/DC         | 1023 <input type="checkbox"/> Lita Ford     |
| 1005 <input type="checkbox"/> Bon Jovi      | 1019 <input type="checkbox"/> Metallica     |
| 1040 <input type="checkbox"/> Bon Jovi      | 1021 <input type="checkbox"/> Ozzy Osbourne |
| 1078 <input type="checkbox"/> Guns N' Roses | 1080 <input type="checkbox"/> Randy Rhoads  |
| 1016 <input type="checkbox"/> Kiss - Makeup | 1027 <input type="checkbox"/> Sex Pistols   |
| 1014 <input type="checkbox"/> Kiss - New    | 1028 <input type="checkbox"/> Van Halen     |
| 1075 <input type="checkbox"/> Kiss - Live   | 1077 <input type="checkbox"/> Whitesnake    |
| 1017 <input type="checkbox"/> Led Zeppelin  |   |

### KEY CHAINS

- |   |   |
|---|---|
| 1001 <input type="checkbox"/> AC/DC         | 1007 <input type="checkbox"/> Black Sabbath |
| 1072 <input type="checkbox"/> Aerosmith     | 1068 <input type="checkbox"/> Bon Jovi      |
| 1007 <input type="checkbox"/> Black Sabbath | 1065 <input type="checkbox"/> Def Leppard   |
| 1068 <input type="checkbox"/> Bon Jovi      | 1071 <input type="checkbox"/> Guns N' Roses |
| 1065 <input type="checkbox"/> Def Leppard   | 1023 <input type="checkbox"/> Iron Maiden   |
| 1071 <input type="checkbox"/> Guns N' Roses | 1024 <input type="checkbox"/> Judas Priest  |
| 1023 <input type="checkbox"/> Iron Maiden   | 1025 <input type="checkbox"/> Kiss          |
| 1024 <input type="checkbox"/> Judas Priest  | 1026 <input type="checkbox"/> Led Zeppelin  |
| 1025 <input type="checkbox"/> Kiss          | 1062 <input type="checkbox"/> Megadeth      |
| 1026 <input type="checkbox"/> Led Zeppelin  | 1030 <input type="checkbox"/> Metallica     |
| 1062 <input type="checkbox"/> Megadeth      | 1033 <input type="checkbox"/> Motley Crue   |
| 1030 <input type="checkbox"/> Metallica     | 1048 <input type="checkbox"/> Peace Sign    |
| 1033 <input type="checkbox"/> Motley Crue   | 1036 <input type="checkbox"/> Pink Floyd    |
| 1048 <input type="checkbox"/> Peace Sign    | 1038 <input type="checkbox"/> Ratt          |
| 1036 <input type="checkbox"/> Pink Floyd    | 1040 <input type="checkbox"/> Stryper       |
| 1038 <input type="checkbox"/> Ratt          | 1064  |



## BAD MEDICINE

As recorded by Bon Jovi

**JON BON JOVI  
DESMOND CHILD  
RICHIE SAMBORA**

Your love is like bad medicine  
Bad medicine is what I need oh  
Shake it up just like bad  
medicine  
There ain't no doctor that can  
cure my disease.

I ain't got a fever  
Got a permanent disease  
And it'll take more than a doctor  
To prescribe a remedy  
I got lots of money  
But it isn't what I need  
Gonna take more than a shot  
To get this poison out of me  
And I got all the symptoms  
Count 'em 1 2 3.

First you need  
That's what you get for falling  
in love  
Then you bleed  
You get a little bit it's never  
enough  
And when you're on your knees  
That's what you get for falling  
in love  
Now this boy's addicted  
'Cause your kiss is the drug oh.

Your love is like bad medicine  
Bad medicine is what I need oh  
Shake it up just like bad  
medicine  
There ain't no doctor that can  
cure my disease  
Bad, bad medicine.

I don't need no needle  
To be giving me a thrill  
And I don't need no anesthesia  
Or a nurse to bring a pill  
I got a dirty down addiction  
That doesn't leave a track  
I got a jones for your affection  
Like a monkey on my back  
There ain't no paramedic  
Gonna save this heart attack.

What you need  
That's what you get for falling  
in love  
Then you bleed  
You get a little bit it's never  
enough  
And when you're on your knees  
That's what you get for falling  
in love  
Now this boy's addicted  
'Cause your kiss is the drug oh.

Your love is like bad medicine  
Bad medicine is what I need oh  
Shake it up just like bad  
medicine  
So let's play doctor baby cure  
my disease.

Bad, bad medicine  
Is what I want  
Bad, bad medicine  
Oh it's what I need.

I need a respirator  
'Cause I'm running out of breath  
Well you're an all night  
generator  
Wrapped in stockings and a  
dress  
When you find your medicine  
You take what you can get  
'Cause if there's something  
better baby  
Well they haven't found it yet  
oh.

Your love is like bad medicine  
Bad medicine is what I need oh  
Shake it up just like bad  
medicine  
There ain't no doctor that can  
cure my disease  
Your love bad medicine  
Bad medicine is what I need oh  
Shake it up just like bad  
medicine  
Your love's the potion that can  
cure my disease.

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## MY EMPTY ROOM

As recorded by Queensryche

**G. TATE  
M. WILTON**

Empty room today  
And here I sit  
Chalk outline upon the wall  
I remember tracing it  
A thousand times  
On the night she died  
Why, why.

There's no sleep today  
I can't pretend  
When all my dreams are crimes  
I can't stand facing them  
Now who will come  
To wash away my sins  
Clean my room  
Fix my meals  
Be my friend.

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**Over  
\$8,000 in  
prizes  
Awarded Monthly**



## Draw Me

You may win one of five \$1,495.00  
Art Scholarships or any one of fifty  
\$10.00 cash prizes.

Make your drawing any size except  
like a tracing. Use pencil. Every qualified  
entrant receives a free professional  
estimate of his or her drawing.

Scholarship winners will receive  
Fundamentals of Art taught by Art  
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Please enter my drawing in your  
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Name \_\_\_\_\_

Occupation \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_ Apt. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

County \_\_\_\_\_ Zip \_\_\_\_\_

Telephone Number \_\_\_\_\_

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# "RockTops Rules" T-Shirts

<b>NEW</b> GUNS N' ROSES (GROUP) BT165 T-SHIRT JOHN LENNON (IMAGINE) G373 T-SHIRT BON JOVI (BAD MEDICINE) G374 T-SHIRT KING DIAMOND (WHEEL CHAIR) G375 T-SHIRT FREDDIE KRUEGER (RUCK FACE) G376 TEE	 MONSTERS OF ROCK BT150 T-SHIRT	 FAITH NO MORE (GROUP) FNM1 T-SHIRT	 SACRED REICH (VIOLENT SOLUTION) G356 T-SHIRT	 SACRED REICH (IGNORANCE) G363 TEE	 OVERKILL (NEW ALBUM) NM322 T-SHIRT	 OVERKILL (HERE S CHALY) NM324 T-SHIRT	 OVERKILL (TAKING OVER) NM307 T-SHIRT	 S.O.D. (MACHINE GUN) G358 T-SHIRT	 WARLOCK W0558 T-SHIRT	 EUROPE (OUT OF THE WORLD) W0692 T-SHIRT
 NUCLEAR ASSAULT (ONLY STRONG SURVIVE) NUC4 TEE	 NUCLEAR ASSAULT (SURVIVE) NUC2 T-SHIRT	 DESTRUCTION (MAD BUTCHER) DM1 TEE	 SAVATAGE W0665 T-SHIRT	 S.O.D. (LOGO) G359 T-SHIRT	 DOKKEN (BACK TO THE ATTACK) BT102 T-SHIRT	 DOKKEN (BATTLESHIP) BT103 T-SHIRT	 DOKKEN (PHOTOS) BT174 T-SHIRT	 L.A. GUNS BT114 T-SHIRT	 L.A. GUNS (NO MERCY) BT135 T-SHIRT	 GREAT WHITE (BIT BACK) BT113 T-SHIRT
 SLAYER (DEMON HEAD) W0691 T-SHIRT	 SLAYER (SACRIFICE TOUR) W0694 T-SHIRT	 SLAYER (REIGN) W0678 T-SHIRT	 SLAYER (SLATANIC) BT62 T-SHIRT	 SLAYER (LIVE UNDEAD) CAT T-SHIRT	 SLAYER (HELL AWAITS) BT31 T-SHIRT	 SLAYER (HAUNTING) BT72 T-SHIRT	 DEF LEPPARD BT131 T-SHIRT	 DEF LEPPARD (HYSTERIA TOUR) BT100 T-SHIRT	 DEF LEPPARD (HYSTERIA) BT96 T-SHIRT	 DEF LEPPARD BT130 T-SHIRT
 SAXON (TOUR) NM366 T-SHIRT	 SAXON (GROUP) NM367 T-SHIRT	 ANTHRAX (NO FRILLS) BT123 T-SHIRT	 ANTHRAX (SPREADING DISEASE) BT122 T-SHIRT	 ANTHRAX (IN O T MAN) BT121 T-SHIRT	 I AM THE MAN! BT105 T-SHIRT	 ANTHRAX (JUDGE DREAD) B-107 TEE	 ANTHRAX BT106 T-SHIRT	 WHITE LION (GROUP) NM311 T-SHIRT	 WHITE LION (PRIDE TOUR) NM301 T-SHIRT	 WHITE LION (ROCK ROAR) NM320 T-SHIRT
 KREATOR (VOIVOD TOUR) W0621 T-SHIRT	 DAMAGE INC! B155 T-SHIRT	 KILL EM ALL! B154 T-SHIRT	 METALLICA (METAL) B152 T-SHIRT	 MASTER OF PUPPETS (MASTER OF PUPPETS) B153 T-SHIRT	 METALLICA (CRASH COURSE IN BRAIN SURGERY) B153 T-SHIRT	 (GARAGE DAYS) B154 T-SHIRT	 WASP (ELECTRIC CIRCUS) G180 T-SHIRT	 KAT (ONE SIDED T-SHIRT) B113 T-SHIRT	 POSSESSED (HORROR) P051 T-SHIRT	 DEATH ANGEL (VIOLENCE) AN61 T-SHIRT
 YNGWIE MALMSTEEN'S RISING FORCE W0701 T-SHIRT	 YNGWIE MALMSTEEN (ODDESSY) W0686 T-SHIRT	 YNGWIE MALMSTEEN W0687 T-SHIRT	 SANTUARY W0681 T-SHIRT	 ZEPPELIN (HAMMER OF GOD) W0685 T-SHIRT	 ZEPPELIN (PHYSICAL GRAFFITI) W0671 T-SHIRT	 ZEPPELIN (SWAN) W0476 T-SHIRT	 ZEPPELIN (1st ALBUM) W0481 T-SHIRT	 LED ZEPPELIN II W0601 T-SHIRT	 ZEPPELIN (HOUSES OF THE HOLY) W0506 T-SHIRT	 ZEPPELIN (STAIRW) W0500 T-SHIRT
 DRI (VIOLENT PACIFICATION) DRI1 T-SHIRT	 DRI BT1 T-SHIRT	 MEGADETH (WAKE UP DEAD) CC306 T-SHIRT	 MEGADETH BT139 T-SHIRT	 MEGADETH (RATTLE HEAD) BT101 T-SHIRT	 MEGADETH (PEACE) V206 T-SHIRT	 MEGADETH (I KILL FOR THRILLS) CC305 T-SHIRT	 ALICE COOPER (RAISE YOUR FIST) W0659 T-SHIRT	 KINGDOM COME BT132 T-SHIRT	 LITA FORD W0688 T-SHIRT	 LITA FORD W0683 T-SHIRT
 THE CAT (WOLF) G147 T-SHIRT	 WHITESNAKE BT190 T-SHIRT	 WHITESNAKE (DAVID COVERDALE) NM313	 MÖTLEY CRÜE (GIRLS) G303 T-SHIRT	 MÖTLEY CRÜE (GIRLS) G303 T-SHIRT	 (NO TRESPASSING) G351 T-SHIRT	 MÖTLEY CRÜE (4x4) G301 T-SHIRT	 CRÜE (HOLLYWOOD) G330 T-SHIRT	 M.O.D. (NO SURFING) G355 T-SHIRT	 M.O.D. (TANK) G347 T-SHIRT	 M.O.D. (T-SHIRT)
 STRYPER (SOLDIERS) NM505 T-SHIRT	 STRYPER NM910 TEE (NM910 JERSEY (\$14.00))	 STRYPER (TO HELL WITH THE DEVIL) NM89 T-SHIRT	 STRYPER (L51 LONG SLEEVE TEE (\$14))	 STRYPER NM189 T-SHIRT	 OZZY & RANDY (TRIBUTE) TST T-SHIRT	 AC/DC (WHO MADE WHO?) G331 T-SHIRT	 AC/DC (MISSILE HEAD) BT218 T-SHIRT	 AC/DC (HEAT SEEKER) BT120 T-SHIRT	 AC/DC (HEAT SEEKER) BT120 T-SHIRT	 AC/DC (BLOW UP VIDEO) BT151 T-SHIRT
 MAIDEN (KILLERS) G311 T-SHIRT	 MAIDEN (G304 T-SHIRT)	 MAIDEN (ACES HIGH) G227 T-SHIRT	 MAIDEN (LIVE AFTER DEATH) G30 T-SHIRT	 MAIDEN (SOMEWHERE IN TIME) G27 T-SHIRT	 MAIDEN (MADNESS) G343 T-SHIRT	 MAIDEN (SEVENTH SON) G312 T-SHIRT	 MAIDEN (POWERSLAVE) G360 T-SHIRT	 MAIDEN (CRUNCH) G350 T-SHIRT	 ARMORED SAINT (VULTURE) B114 T-SHIRT	 TESTAMENT G343 T-SHIRT
 MUDLEY & JETSAM (PERFECT TIMING) G1 T-SHIRT	 CORROSION OF CONFORMITY (CC) T-SHIRT	 GRIM REAPER (LUST FOR FREEDOM) BT108 T-SHIRT	 GRIM REAPER (HELL'S GATES) BT109 T-SHIRT	 FLOTSAM & JETSAM (NO PLACE FOR DISGRACE) NM360 TEE	 FLOTSAM & JETSAM (DOOMSDAY) NM361	 FLOTSAM & JETSAM NM312 T-SHIRT	 FASTER PUSSYCAT G325 T-SHIRT	 PINK FLOYD (BOMBERS) BT111 T-SHIRT	 POISON (SAY AHH) BT220 T-SHIRT	 POISON (LIVE ROCK) BT214 T-SHIRT



\_\_\_\_\_



## MR. BROWNSTONE

As recorded by Guns N' Roses

W. AXL ROSE  
SLASH  
IZZY STRADLIN  
DUFF "ROSE" McKAGAN  
STEVEN ADLER

I get up around seven  
Get outta bed around nine  
And I don't worry about nothin'  
no  
'Cause worryin's a waste of my  
time.

The show usually starts around

seven  
We go on stage around nine  
Get on the bus about eleven  
Sippin' a drink and feelin' fine.

We been dancin' with  
Mr. Brownstone  
He's been knockin'  
He won't leave me alone.

I used to do a little but a little  
wouldn't do  
So the little got more and more  
I just keep tryin' ta get a little  
better  
Said a little better than before  
I used to do a little but a little  
wouldn't do  
So the little got more and more

I just keep tryin' ta get a little  
better  
Said a little better than before.

We been dancin' with  
Mr. Brownstone  
He's been knockin'  
He won't leave me alone.

Now I get up around whenever  
I used to get up on time  
But that old man he's a real  
muthafucker  
Gonna kick him on down the  
line.

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## IT'S OVER NOW

As recorded by Frehley's  
Comet

TOD HOWARTH

You were life and love upon this  
island  
And it was hard but you made it  
all worthwhile  
So afraid that I'm gonna run  
away  
Well if I was I wouldn't be here  
today-ay

You, you took me by the heart  
And showed me where I was  
Deep inside your love.

You will never hear me say the  
words  
Never feel the pain that hurts  
Never hear me say it's over now.

I look at you and I see that  
there's a fear  
There's something wrong but  
you're holdin' back your tears  
Well here is where I am and  
where I'll stay  
So lose the bad thoughts push

'em far away-ay  
And hope and dreams will take  
the shape  
I'm shooting for the stars  
And diamonds for your eyes.

You will never hear me say the  
words  
Never feel the pain that hurts  
Never hear me say it's over now.  
(Repeat)

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## THE NEEDLE LIES

As recorded by Queensryche

M. WILTON  
G. TATE

I looked back once and all I saw  
was his face smiling  
The needle crying  
Walking out of his room with  
mirrors  
Afraid I heard him scream  
You'll never get away.

Cold and shaking I crawled  
down alleys  
To try and scrape away the  
tracks that marked me  
Slammed my face into walls of  
concrete  
I stared amazed at the words  
written on the wall.

Don't ever trust  
Don't ever trust the needle  
It lies  
Don't ever trust  
Don't ever trust the needle

When it cries  
Cries your name.

Wet and raving the needle keeps  
calling me back  
To bloody my hands forever  
Carved my cure with the blade  
That left me in scars  
Now every time I'm weak  
Words scream from my arm.

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3526 (Page 1)

Edward D. Konick



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QTY	FLAG	QTY	FLAG
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1	VENOM-LOGO	1	ON BIKE
1	BON JOVI-GROUP	1	MAIDEN-LIVE AFTER DEATH
1	MOTORHEAD-LOGO	1	IRON MAIDEN-MAIDEN JAPAN
1	EUROPE-GROUP	1	MAIDEN-NUMBER OF THE
1	MADONNA	1	BEAT
1	SLAYER-LIVE UNDEAD	1	MAIDEN-MAKE MY DAY
1	MOTLEY CRUE-GROUP	1	KISS-HEAVEN SCORPIONS
1	CRUE-GIRLS, GIRLS	1	METALLICA-JUMP IN FIRE
1	PINK FLOYD-THE WALL	1	MAIDEN-SOMEWHERE IN
1	SAMANTHA FOX-NUDE	1	TIME
1	SAMANTHA FOX-TOUCH ME		

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**\$11.00 each** (postage & handling included). 4 or more — \$10.00 each. All shirts are two sided and licensed. Be sure to indicate size when ordering (S, M, L, XL).

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1	ACE FREHLEY-SOLDIERS		1	MALMSTEEN-BURNING	
1	WHITESNAKE- COVERDALE		1	AC DC-BLOW UP VIDEO	
1	DEF LEPPARD-WOMAN OF DOOM		1	AC DC-WHO MADE WHO	
1	GRIM REAPER-LUST		1	DEAD KENNEDYS-LOGO	
1	GUNS & ROSES- APPETITE		1	DEF LEPPARD-PORTRAIT	
1	D.R.I.-LOGO		1	SCREAMING HEAD	
1	FASTER PUSSY CAT-KOOL CAT		1	MAIDEN-KILLERS	
1	HELLWEEN-WIZARD		1	GREAT WHITE-FINALLY	
1	MAULEY SCHENKER		1	GUNS & ROSES- LOGO GUN	
1	TESTAMENT-7-LEGACY		1	PINK FLOYD-BOMBERS	
1	CRUE-MASKS		1	SAVATAGE-MADNESS	
1	WHITE LION-PRIDE TOUR		1	MALMSTEEN-HAMMER	
1	DOKKEN-BATTLESHIP		1	ANARCHY-LOGO	
1	GUNS & ROSES-CROSS		1	KINGDOM COME-LOGO	
1	LYNYRD SKYNYRD- CREST EAGLE		1	KISS-CREATURES	
1	METALLICA-BRAIN SURGERY		1	L.A. GUNS-SEX, BOOZE L.A. GUNS-NO MERCY	
1	CRUE-GIRLS, GIRLS		1	LITA FORD-LP COVER	
1	MAIDEN-MAKE MY DAY		1	LITA FORD-DOUBLE NECK GUITAR	
1	FLOTSAM & JETSAM		1	MEGAETH-SO FAR	
1	EUROPE-LOGO		1	MALMSTEEN-ODYSSEY	
1	MEGAETH-WAKE UP DEAD		1	CRUE-HOLLYWOOD	
1	TESLA		1	GUNS & ROSES-SKULL	
1	WHITESNAKE-87 TOUR		1	MAIDEN-MADNESS	
1	POISON-I'VE BEEN POISONED		1	METALLICA-METAL UP	
1	ANTHRAX-NO FRILLS		1	METALLICA-PUPPETS	
1	FLOTSAM & JETSAM-NO PLACE FOR DISGRACE		1	METALLICA-DAMAGE	
1	DOKKEN-LOGO		1	METALLICA-KILL 'EM ALL	
1	POISON-I WANT ACTION		1	METALLICA-GARAGE DAYS	
1	STRYPER-SOLDIERS		1	CRUE-BAD BOYS	
1	WARLOCK		1	AC DC-ANGUS	
1	SLAYER-SLANTIC		1	POISON-TALK DIRTY	
1	SLAYER-LIVE UNDEAD		1	SLAYER-REIGN IN BLOOD	
1	MAIDEN-SEVENTH SON		1	VINNIE VINCENT- INVASION	
1	MAIDEN-CRUNCH		1	RIIDE THE LIGHTNING	
1	MAIDEN-ACES HIGH		1	KING DIAMOND-DEVIL	
1	ARMORED SAINT- VULTURE		1	ANTHRAX-I AM THE MAN	
1	ALICE COOPER-RAISE YOUR FIST		1	DOKKEN-BACK TO ATTACK	
1	OVERKILL-FEEL THE FIRE		1	M.O.D.	
1	OVERKILL-TAKING OVER		1	MAIDEN-SOMEWHERE	
1	OVERKILL-NEW ALBUM		1	AEROSMITH	
1	OVERKILL-HERE'S CHALY		1	MEGAETH-KILL FOR THRILLS	
1	MEGAETH-RATTLE		1	MEGAETH-PEACE	
1	HEAD		1	ANTHRAX-SKATEBOARD	
1	GRIM REAPER-HELLS GATE		1	WHITE LION-GROUP	
1	ZEPPILIN-PHYSICAL		1	STRYPER-HELL WITH DEVIL	
1	GRAFFITI		1	ZEPPILIN-SWAN SONG	
1	ZEPPILIN-1ST ALBUM		1	ZEPPILIN-STAIRWAY	
1	ZEPPILIN-II		1	ZEPPILIN-HOUSES	
1	SANCTUARY		1	ALICE COOPER- CONSTRUCTOR	
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1	WASP-ELECTRIC		1	EXODUS-CANNIBAL	
1	CIRCUS		1	MISFITS	
1	WHITE LION-ROCK & ROAR		1	KROKUS-HEART ATTACK	
1	MONSTERS OF ROCK		1	MAIDEN-POWERSLAVE	
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1	SACRED REICH-VIOLENT SOLUTION		1	MOTORHEAD-DEAF POWER	
1	GAY BIKERS ON ACID		1	AGNOSTIC FRONT-	
1	S.O.D.-MACHINE GUN		1	LIBERTY	
1	S.O.D.-LOGO		1	NUCLEAR ASSAULT-	
1	SUICIDAL TENDENCIES		1	SURVIVE	
1	CRO-MAGS				
1	POSSESSED-HORROR				

and many more

## Rock Tees

### EMBROIDERED BACK PATCHES

LETTERING CUTOUTS & LOGOS  
Small-\$3.00 Large-\$6.00

QUANTITY:	SMALL	LARGE	PATCH
1			DEF LEPPARD-CUT OUT
1			DOKKEN-NEW ALBUM
1			DIO-CUT OUT
1			RUSH-CUT OUT
1			FASTER PUSSYCAT-CUT OUT
1			GUNS & ROSES-CUT OUT
1			HELLWEEN-CUT OUT
1			KING DIAMOND-CUT OUT
1			MISFITS-CUT OUT
1			OVERKILL-CUT OUT
1			PINK FLOYD-CUT OUT
1			RANDY RHODS-GUITAR CUT OUT
1			WHITE LION-CUT OUT
1			C.O.D.-CUT OUT
1			S.O.D.-SPEAK ENGLISH OR DIE
1			BON JOVI-SLIPPERY SIGN
1			RANDY RHODS-CUT OUT
1			WHITESNAKE-LOGO
1			STRYPER-CUT OUT
1			WHITESNAKE-CUT OUT
1			METALLICA-3D LOGO
1			CRUE-GIRLS, GIRLS, GIRLS
1			MOTLEY CRUE-CUT OUT
1			KISS-DESTROYER
1			DOKKEN-CUT OUT
1			BON JOVI-CUT OUT
1			LED ZEPPELIN-CUT OUT
1			METALLICA-CUT OUT
1			METALLICA-PUPPETS
1			MEGAETH-CUT OUT
1			POISON-LOGO
1			IRON MAIDEN-CUT OUT
1			SLAYER-LOGO
1			ZEPPILIN-SWAN SONG
1			ANTHRAX-CUT OUT LOGO
1			OSZY-CUT OUT
1			KINGDOM COME-CUT OUT
1			AEROSMITH-CUT OUT
1			METALLICA-CREEPING DEATH
1			LED ZEPPELIN-AIR SHIP
1			IRON MAIDEN-SEVENTH SON

\*NOT AVAILABLE

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2 or more \$5.50 each. GREAT FOR YOUR JEAN  
JACKET. WE DO NOT FOLD the backpatches  
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QTY	PATCH	QTY	PATCH
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1	PACIFICATION	1	LIGHTNING
1	MAIDEN-SEVENTH SON- INSERT	1	METALLICA-GROUP
1	MAIDEN-SEVENTH SON- ALBUM	1	METALLICA-ACT LIKE MANIAC
1	KISS-ROCK & ROLLOVER	1	KISS-MAKEUP
1	KISS-1st ALBUM	1	KISS-DESTROYER
1	L.A. GUNS	1	MEGAETH-PEACE
1	KREATOR	1	SELLS
1	MOTORHEAD-ROCK & ROLL	1	MEGAETH-KILLING IS MY BUSINESS
1	ONSLAUGHT	1	STRYPER-GROUP
1	POISON-NEW ALBUM	1	BON JOVI-JON
1	SODOM	1	MAIDEN-SOMEWHERE
1	TESTAMENT	1	MAIDEN-ACES HIGH
1	WARLOCK	1	MAIDEN-POWERSLAVE
1	JUDAS PRIEST-RAMIT DOWN	1	MAIDEN-KILLERS
1	MEGAETH-SO WHAT	1	ZEPPILIN-AIRSHIP
1	SAMANTHA FOX	1	ZEPPILIN-SWAN SONG
1	ANTHRAX-PREACHER	1	ZEPPILIN-FAREWELL
1	KISS-LOVE GUN	1	WHITESNAKE
1	KING DIAMOND-ABIGAIL	1	MAIDEN-STRANGER
1	ZEPPILIN-COLLAGE	1	SLAYER-HELL AWAIT
1	PINK FLOYD-THE WALL	1	SLAYER-SHOW NO MERCY
1	SHAMHAIN	1	SLAYER-REIGN
1	ANTHRAX-N.O.T.	1	KING DIAMOND-FATAL PORTRAIT
1	MISFITS-EVIL NEVER DIES	1	CRUE-GIVING FINGER
1	SUICIDAL TENDENCIES	1	CRUE-GROUP SHOT
1	CIRCLE JERKS	1	CRUE-GIRLS, GIRLS
1	D.R.I.-LOGO	1	S.O.D.
1	SID & NANCY	1	ANTHRAX-DISEASE
1	SEX PISTOLS-THE FILTH	1	MAIDEN-LIVE AFTER DEATH
1	C.O.C.-LOGO	1	ANTHRAX-AMONG LIVING
1	PEACE SIGN	1	PINK FLOYD-GIG IN SKY
1	DOKKEN-ATTACK	1	AEROSMITH-VACATION
1	POISON-GROUP	1	MAIDEN-TROOPER
1	METALLICA-KILL 'EM ALL	1	MAIDEN-# OF BEAST
1	METALLICA-MASTER	1	MAIDEN-TROOPER
1	METALLICA-JUMP IN FIRE		
1	HELLWEEN		

many more, see catalog

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## ONE COLOR TAPESTRIES

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Silk-screened designs on 100% acetate with  
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1	KISS-MAKEUP	1	GUNS & ROSES-GROUP
1	KISS-NO MAKEUP	1	MAIDEN-SEVENTH SON
1	OSZY & RANDY	1	DEF LEPPARD-HYSTERIA
1	AC DC-BLOW UP	1	ZEPPILIN-SWAN SONG
1	CRUE-PENTAGRAM	1	MOTLEY CRUE-MASKS
1	RAT T-MECHANICAL	1	MAIDEN-SOMEWHERE
1	WHITESNAKE-LOGO	1	CRUE-GIRLS, GIRLS
1	OSZY-ULTIMATE SIN	1	POISON-GROUP
1	MERCYFUL FATE-OATH	1	MAIDEN-STRANGER
1	CINDERELLA-GROUP	1	MAIDEN-KILLERS

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1	WHITESNAKE-GROUP LOGO	1	KISS-MAKEUP
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1	KREATOR-1	1	DOKKEN-3	1	FASTER PUSSYCAT-3
1	LITA FORD-1	1	GRAND DIGGER-1	1	GUNS & ROSES 20
1	BON JOVI-10	1	EUROPE-2	1	IRON MAIDEN 10
1	STRYPER-10	1	EXCITER-1	1	JUDAS PRIEST-2
1	TESLA-1	1	EXODUS-1	1	KISS MAKEUP 20
1	TIFFANY-1	1	GENESIS-1	1	LED ZEPPELIN-10
1	VENOM-1	1	GBH 1	1	METAL CHURCH-1
1	AEROSMITH-2	1	HEART-1	1	MOTLEY CRUE-10
1	CINDERELLA-10	1	HENDRIX-1	1	OSZY OSBOURNE-2
1	MEGAETH-5	1	IMPALE-1	1	RANDY RHODS 5
1	METALLICA-10	1	INXS-1	1	SAMANTHA FOX (NUDE) 10
1	MORRISON-2	1	MARILYN-1	1	SLAYER-5
1	MOTORHEAD-2	1	POISON-5	1	SLAYER-5
1	PINK FLOYD-5	1	RATT-2	1	S.O.D.-1
1	SLAYER-2	1	SLAYER-5	1	U2-5
1	HELLWEEN-1	1	S.O.D.-1	1	WHITESNAKE-6
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1	WASP-4				

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MAIDEN Time of Mind	DRI Crossover
MAIDEN Stranger	DRI Logo
MAIDEN Live After	DIRTY ROTTEN IMBECILES
MAIDEN Beast	MISFITS Eye
METALLICA Lighting	SUICIDAL TENDENCIES
METALLICA Puppets	C.O.C.
SLAYER Show No Mercy	ANTHRAX Mosh
CRUE Girls	METALLICA Logo
U2 Fire	MISFITS Bat
SLAYER Reign	ZEPPILIN Airship
SLAYER Logo	MISFITS Skull
GUNS & ROSES Logo	SEX PISTOLS Anarchy
GUNS & ROSES Cross	STRYPER Yellow & Bik
GUNS & ROSES Group	KING DIAMOND Abigail
MISFITS Brutality	AEROSMITH Group
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# INSTRUMENTALLY speaking

by Michael Shore

In this issue, *Instrumentally Speaking* starts off something new: the first in a series of special supplements, each focusing on new products in a specific instrument category. In upcoming issues, we'll have special coverage of the latest and greatest guitars, accessories, effects, MIDI devices and more.

Since music needs a foundation from which to start, our first *Instrumentally Speaking* supplement focuses on drums. So check it out. And remember — if you have any questions or suggestions, write to **Hit Parader Drum Info**, 441 Lexington Ave., Suite 808, NY, NY 10017.

## YAMAHA POWER V DRUMS

When Yamaha began making professional drum kits, the company took the music world by storm. Dozens and dozens of top-name players use and endorse Yamaha kits. And why not? Yamaha's Recording, Custom and Tour Series drum kits are exceptionally well-made and great-sounding; their hardware is rock-solid and super-reliable, and there's an attention paid to both large and small details that's fairly awesome. About the only thing that's kept even more people from using Yamaha drums is their premium prices — after all, this kind of quality *doesn't* come cheap.

But now Yamaha has answered the prayers of beginning and up-and-coming drummers: yes, there's now a Yamaha drum line that's *affordably* priced. It's the new Power V Series and, of course, it instantly raises the quality standards for affordable drum kits. Like the higher-priced Recording, Custom and Tour kits, the Power V drum kits are of unusually high quality, featuring rugged hardware and deep, nine-ply wood shells with great tone and projection.

The Power V shells are made in England of Philippine mahogany, using Yamaha's exclusive Air Seal System to ensure solid, uniform construction and maximum tonal purity and resonance. The bearing edges of the shells are finely finished for consistent head-to-hoop contact, making accurate tuning quicker and easier. The shells have a long-lasting lacquer inner coat, which improves both their durability and their volume, as well as brightening their tone. Outer finishes include Jet Black, Winter White, Mirror Chrome and Italian Red.



YAMAHA POWER V DRUMS

Continuing an '80s tradition in drums, Power V tom-tom shells have an extra inch or two of depth for an extra-big, extra-deep sound. Rack toms are available in 10" x 10", 12" x 10", 13" x 11", and 14" x 12" sizes; floor toms in 16" x 16" and 18" x 16" sizes; bass drums in 22" x 16" and 24" x 16" sizes; and the

standard Power V metal-shell snare is 14" x 6½".

The pro-quality hardware on the Power V sets include drummer-designed innovations like a new lightweight footboard on the FP 725 Bass Pedal, and a new lightweight footboard plus a new chain joint and tension-spring adjuster on the HS 820 Hi-Hat Stand. The new TH 80W tom holder has Yamaha's dependable ball-and-socket mounting design.

At a suggested retail list price of \$1195, Yamaha's Power V Series Drums still aren't exactly cheap. But they do compare favorably with the prices of most other entry-level kits — and considering their superior quality, they compare *very* favorably indeed. For more info, contact Yamaha Music Corp., Drums-Guitars-Amplifiers Division, 6600 Orange-thorpe Ave., Buena Park, CA 90620.

## PEARL EXPORT DRUMS & MELTDOWN KITS

Like Yamaha, Pearl makes drums that play and sound so good and hold up so well they've gained near-universal popularity among big-name professional players. Some of the players who use and endorse Pearl drums are Motley Crue's Tommy Lee, Bon Jovi's Tico Torres, David Lee Roth's Greg Bissonette and Cinderella's Fred Coury.

So it's not hard to believe Pearl when they claim that "the largest selling drum set in the world is the Pearl Export, bar none". The Export is Pearl's "budget" line, packing professional-quality features into an affordable kit. Take the EX-22DW-7 kit: you've got nine-ply selected wood shells with two 22" x



PEARL "MELTDOWN KIT"

16" bass drums, 12" x 10" and 13" x 11" power-shell rack toms, 16" x 16" and 18" x 16" floor toms, and a 14" x 6½" chrome snare drums; sturdy 850 series hardware including two B-850 boom cymbal stands, one C-850 straight cymbal stand, 2 P-800 bass pedals, an H-850 hi-hat stand and fully adjustable TH-85 independent tom holders; plus such

nice details as convertible rubber/spike-tip bass drum spurs, newly designed lug casings for less rattling noise, and Pearl's ring controller heads.

There are four other Export kits: the EX-22D-5, a basic five-piece kit; the EX-22D-7, with one bass drum, four rack toms (10" x 8", 12" x 10", 13" x 11" and 14" x 12"), one 16" x 16" floor tom, plus the metal snare and hardware; and the mammoth EX-22DW-9, with two bass drums, four rack toms, two floor toms, chrome snare and hardware including four cymbal stands. There's also the EX-2810 Power Tom Set, with 8" x 8" and 10" x 8" toms. All Export kits are available in Smokey Chrome, Jet Black, Yellow Flash, Pure White, Stainless Steel or Ferrari Red

finishes.

These kits are attractive enough, considering their prices. But from now through January 15, 1989, Pearl is making them even *more* attractive by offering you a FREE Pearl "Meltdown Kit" with the purchase of any Export kit. The "Meltdown Kit" is a handy-dandy assortment of the most-wanted accessories for any serious drummer: a pair of leather drummer's gloves, a pair of heavy-duty arm bands, a heavy-duty headband, a Pearl K-025 tuning key with leather keychain strap, a Pearl gig towel and a black nylon "Meltdown Kit" bag.

For more info on Pearl's Export drum sets and "Meltdown Kit," write Pearl International, Inc., P.O. Box 111240, Nashville, TN 37222-1240.



## ZILDJIAN EFX PIGGYBACK & K/ Z HI-HAT CYMBALS

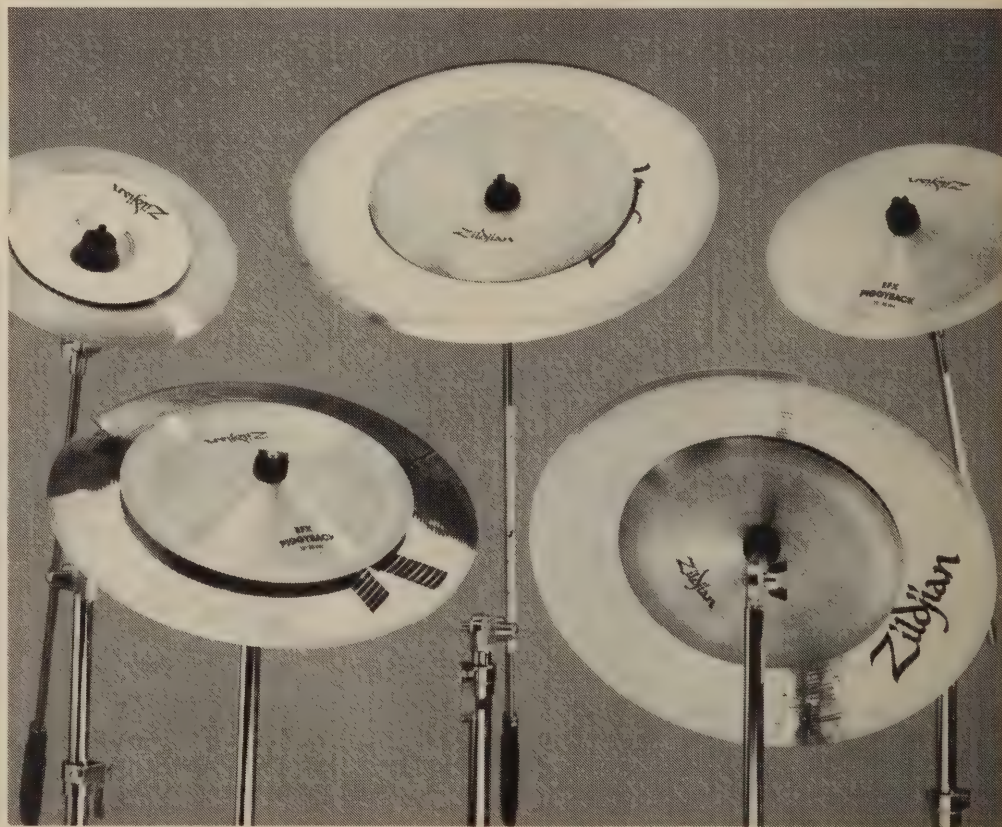
Zildjian, the world's oldest and most respected cymbal-makers, have come up with a wild new innovation called the "EFX Piggyback" cymbal — a 12" cymbal designed to be used in conjunction with other cymbals. You can mount it upright or inverted, atop or "inside" a larger cymbal on the same stand, separated by cymbal-mounting felt. The EFX Piggyback cymbal is really a sort of hybrid splash/swish cymbal: it's small and very thin like a splash but has a round bell and upturned edge for the light "Chinese" sound of a swish. It has a unique enough sound that it can be used on its own, but as the accompanying photo from Zildjian shows, there are any number of intriguing ways to use it in combination with other cymbals for a variety of effects: (top row left to right) inverted with an 8" splash inside, inverted inside an inverted 20" China Boy, upright on its own; (bottom row left to right) upright atop an 18" crash, and upright *underneath* a 20" Light Ride. When placed inside an inverted China Boy or Swish, the EFX Piggyback accentuates the inherent "trashy" Chinese clang *and* reduces its overall decay for a shorter, sharper accent sound. A different sort of Chinese sound results from resting the EFX Piggyback atop a ride or crash cymbal.

Zildjian has also introduced a new special Hi-Hat — the 13" K/Z Combination — with a K. Zildjian top and a Z-Series bottom, specially matched at Zildjian's factory. Last year Zildjian introduced such a combo in the popular 14" size and its unique sound — blending the K. Zildjian's fine, clean sound with the brighter, rougher-edged tone of the Z-Series bottom — caught on like a house on fire. But with more and more drummers using 13" Hi-Hats because they're easier to handle and have a higher-pitched, more penetrating "pop," this new combo has been developed.

For further info on the Zildjian EFX Piggyback and 13" K/Z Combination Hi-Hats, write Avedis Zildjian Co., 22 Longwater Drive, Norwell, MA 02061.



ZILDJIAN'S NEW 13" K/Z SPECIAL HI-HAT COMBINATION



ZILDJIAN'S VERSATILE NEW '12" EFX PIGGYBACK' CYMBAL SHOWN IN SOME OF ITS MANY COMBINATION POSITIONS. TOP ROW (LEFT TO RIGHT): INVERTED WITH 8" SPLASH INSIDE, INVERTED INSIDE AN INVERTED 20" CHINA BOY AND ON ITS OWN. BOTTOM ROW (LEFT TO RIGHT): RESTING ON TOP OF AN 18" CRASH AND ON A STAND UNDERNEATH A 20" LIGHT RIDE.



## ACCESSORIES

And now for the latest and greatest in drum accessories — sticks, heads, practice pads and other goodies.

**AmberStar International** has just introduced some very interesting items, namely the "Wam-Rod" drumstick, "Slammer Pad" practice pad and "Justice Grips" drumstick grips. The Wam-Rods, billed as "the first transparent, high-impact drumsticks," are indeed see-through, and come in blue, red, black, pink, yellow, purple, emerald green and clear. They're made of a super-polymer material that lasts three times longer than wood sticks — it should, since it's the same stuff they use in bulletproof glass! The sticks are colorfast and won't damage cymbals. And while they can be used with either acoustic or electronic drums, their special shock-absorbing qualities make them ideal for use on electronic drum pads with those hard rubber or plastic surfaces that can be murder on the wrists. Wam-Rods are available in two sizes: 5B, with a

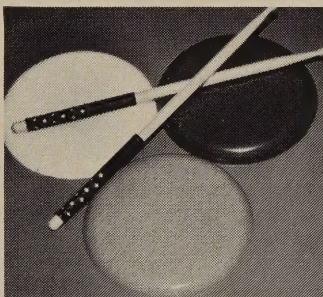
feel), and come with easy-to-follow instructions to show you how to lace



TUSTIC GRIPS

them on the first few times. Retail price \$7.95 a pair.

**AmberStar Slammer Pad** is a drumhead-shaped practice pad molded of durable, washable elastomeric material, which can be played on any flat surface for quiet warmup or practice. The elastomeric material



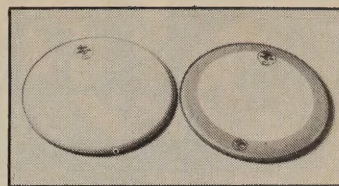
AMBERSTAR "SLAMMER PADS"

gives the pad a very realistic drum rebound, setting it apart from most other practice pads. Slammer Pads come in 8" diameter size in six fluorescent colors — blue, green, red, yellow, pink and orange. Suggested retail, \$12.95.

For more information on AmberStar's Wam-Rods, Justice Grips and Slammer Pads, write **AmberStar International**, 111 East Laurel, San Antonio, TX 78212.

Back in the '70s, Evans caused a bit of a revolution in drum heads with its "Hydraulic" heads — two sheets of drumhead film sealed at the edge, with oil in between, which gave a unique "wet" muffled sound that became extremely popular among studio sessionmen. Now Evans has introduced "E-Rings" — tone-controllers made from Evans Blue-X plastic drumhead film (the same kind used in the hydraulic heads) which, when placed atop a drumhead, reduce undesired resonance and ring by dampening the head's vibrations.

Sort of a semi-hydraulic effect, if you will. For yet another kind of muffled sound, Evans has introduced its **UNO 58 1000** drum heads, with a long-lasting coating that provides a very subtle muffling, resulting in a crisper, tighter sound. For more info on these and other Evans drumhead products, write **Evans**, P.O. Box 58, Dodge City, Kansas 67801.



EVANS E-RING AND DRUMHEAD

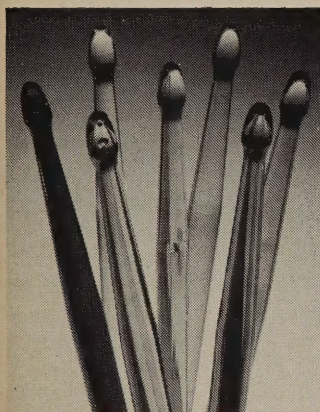


TAMA POWER TOOLS

**Tama**, one of the world's most popular and respected drum-makers, have a new series of American-made hickory-wood drumsticks — the "Powertools" line. There are twelve new models, all guaranteed straight and sold in matched pairs. They range in size from the Light Jazz Model 1 to the Billy Club, a terrifying 17" long monster made for metal bashing. For more info on Tama's Powertools sticks, write **Tama**, c/o Hoshino USA, 1726 Winchester Rd. P.O. Box 886, Bensalem, PA 19020.

**Pearl** has its own series of drumsticks. And since they make such good drums (which you can read about elsewhere in this supplement) you should, of course, give their sticks a listen. These USA-made hickory-wood sticks are unique for their lightly lacquered surface, which eliminates the usual layers of slick varnish that come between your hand and the wood; with these sticks, Pearl says, you'll actually be able to feel the wood grain, which will add to your grip and control. There are eight models, most available with wood or nylon tips. Those of most interest to **Hit Parader** readers will probably be the Rock 5B, the Hard Rock 2B, the Hard Rock HN — all extra thick, with less taper and black nylon tips — and the "Dude" model, which is a bit thicker than a jazz-rock stick and *almost* as thick as a Rock 5B. See the Pearl drum feature in this supplement for their address, should you want more info on Pearl Drumsticks.

And finally, there are sticks that need no drums to make sound: **Nasta Industries'** "Hit Stix", which are bright orange, wired into a belt-attachable Walkman-sized hot yellow amp — and which make a sound when you hit *anything* with them, and even if you don't. (Just the sharp wrist action of "hitting" the stick against thin air can do the trick!) Their electronic percussion sound can be modulated with the hot yellow belt-amp. Hit Stix use a single 9-volt battery. When do you have a drum kit that isn't a drum kit? When you've got Hit Stix, we guess.



AMERSTAR "WARM RODS"

special "Power Pivot" handle that changes the stick's center of gravity to increase stick response; and 2B, the same basic rock size but without the Power Pivot handle. Drummers who like nylon-tipped wooden sticks should give these a try — now you don't have to worry about the tips breaking off! Suggested list price \$12.95 a pair.

"Justice Grips" are sort of like racing gloves for drumsticks — perforated leather sleeves that fit snugly on the stick, for a surer grip by the drummer (to do your grip justice, get it?). With these, you don't have to wear gloves, which means your hands should actually sweat less. Justice Grips are reusable and reversible (if you prefer a "rawhide"



# STAR TALK

by Adrienne Stone

*Each month, Star Talk brings you personal stories from some of your favorite rock stars. Do you lose sleep at night wondering how Richie Sambora maintains his muscular physique? Do you daydream about what Mike Tramp misses most when he's on the road? Do you spend hours pondering what sport David Coverdale indulges in during his spare time? You might be spending too much time with your headphones blasting at "10"... or you might have a valid reason for asking Star Talk for help.*

*Here's your chance to ask your favorite metal mashers those mindboggling questions. Star Talk will hunt down your favorite rockers (to the ends of the earth... or at least to Brooklyn!) to answer you. Just send your questions to: STAR TALK, c/o Hit Parader Magazine, Charlton Building, Derby, CT 06418.*

This month's question: How do stars feel about drugs in the teen world? If possible, could you please ask Jon Bon Jovi and Nikki Sixx of Motley Crue about this? (The rest are up to you.) (Question asked by Melissa Sanchez, Hemet, California)

**JON BON JOVI:** "When I was about fourteen years old, I remember going to see Kiss at Madison Square Garden. I took the PATH train in from New Jersey with some friends and I smoked cigarettes and drank cheap wine. That was just what everybody did then. Now, I don't smoke. And as far as drugs are concerned, I just pretend I can't afford 'em. I don't like coke. I don't understand coke. I smoked a lot of pot when I was a kid, but I don't do any of it anymore. I'm older.. and wiser."

**NIKKI SIXX (Motley Crue):** "I've had some real scary experiences with drugs. I was addicted to heroin almost two years ago — it was a matter of me having too much money and too much free time — but I'm totally straight now. That's probably the hardest thing I've ever had to do — quitting. But if I hadn't, I'd be dead now. I don't want to preach, but I really hope fans don't get involved with anything like that. It's really not the answer to their problems and there are better things to do with your time."

**SLASH (Guns N' Roses):** "A friend of ours was staying at this hotel in New York with me and he OD'd. I tried to resuscitate him and when I

couldn't, I called the paramedics. But he was already dead. It really scared me. It was terrible. We dedicate a song to him in our set every night."

**AXL ROSE (Guns N' Roses):** "We do *Knocking On Heaven's Door* and *Mr. Brownstone* every night and I usually say something to the effect that I don't want to see people get hurt, and that they should be careful if they're doing drugs. I know too many people who have fucked up on heroin and things like that. I want people to have a good time but be real careful about it, and if they can figure out some goal that they really want, they should go after it. For me personally, I've cut down a lot. I can't drink as much as I want to, 'cause I mess up my voice."

**JACK RUSSELL (Great White):** "As far as I'm concerned, when I'm off the road, I drink and I party. But when I'm on the road, I don't do anything. I take care of myself. I figure people are paying fuckin' outrageous concert ticket prices, they don't want to hear me out there going (in raspy voice) 'Well, God... I wish I could sing good tonight. I had a party last night and I smoked too many cigarettes and I'm really sorry about that.' They don't want to hear that shit."

**LITA FORD:** "I like to drink. I love to get drunk and hang out in clubs. I mean, I've done my share of drugs in the past. God, yeah. I used to do anything and everything, but I just don't enjoy it anymore. I like to wake up in the morning and feel good. I don't wanna look at myself in the mirror and see my teeth falling out from being a heroin addict or something. I wanna keep looking young and healthy as long as I can, and I wanna have a family one day. You can't do that if you're not healthy."

**VINCE NEIL (Motley Crue):** "You can't really tell people what to do. I mean, they have to make their own decisions and learn from their mistakes. Hopefully, the ones that do fuck up can straighten out before it's too late." □



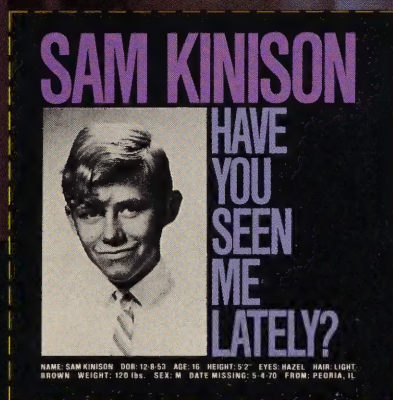
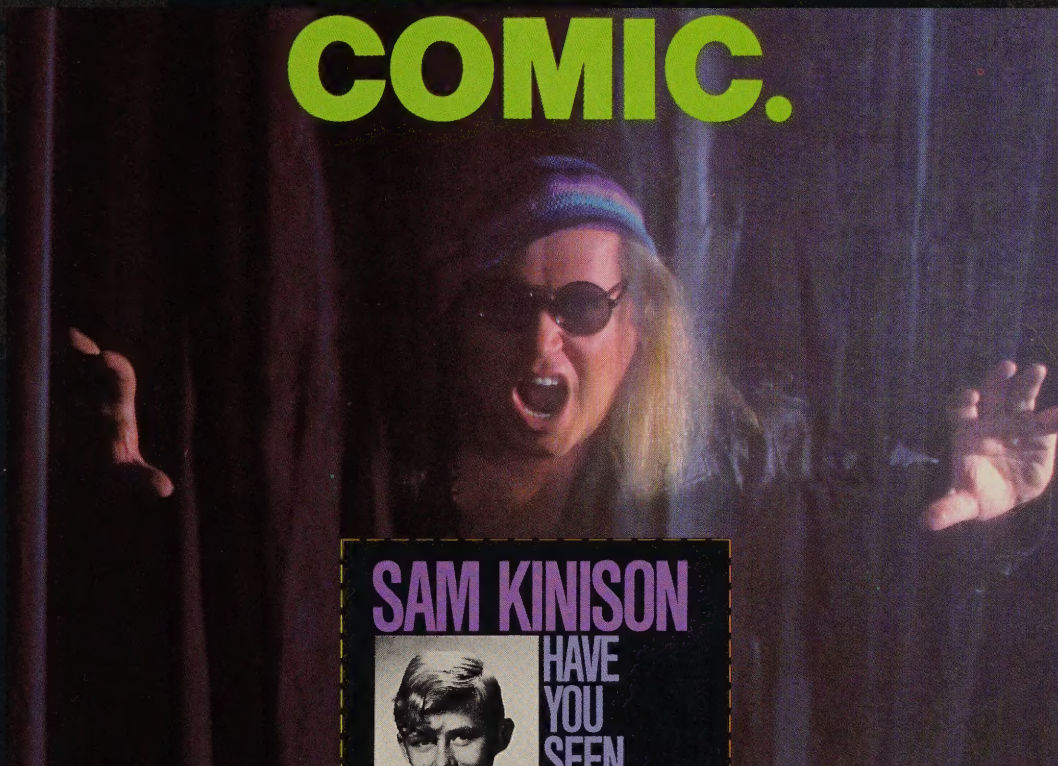
Motley Crue's Vince Neil: "You can't really tell people what to do."

Ebet Roberts



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